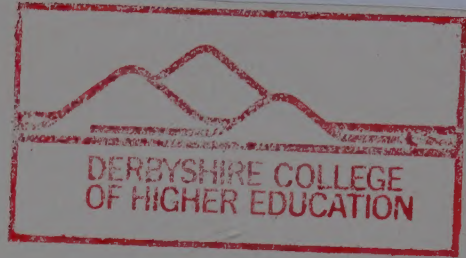








KEDLESTON ROAD



This book is to be returned on or before  
the last date stamped below.

24 JUN 1988

14. APR. 1989

23 NOV 90

11. FEB 97

Disca d

DECORATIVE

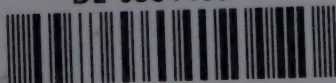
351485.

DERBY LONSDALE COLLEGE

GREEN LANE

LIBREX

DL 0351485 4



745.05

/DEC





**“THE STUDIO” YEAR-BOOK  
OF DECORATIVE ART, 1924**

SCHOOL OF ART

DERBY.









"OLD MANOR HOUSE," UPTON GREY.  
RESTORED AND REMODELLED BY  
SIR ERNEST NEWTON, F.R.I.B.A.  
FROM AN OIL PAINTING BY L.  
CAMPBELL TAYLOR, A.R.A., R.O.I.  
(*In the possession of Walter Savill, Esq.*)

SCHOOL OF ART  
DUBLIN

# "THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1924

EDITED BY GEOFFREY HOLME



LONDON :

THE STUDIO, LIMITED, 44, LEICESTER SQUARE.



DERBYSHIRE COLLEGE  
OF HIGHER EDUCATION  
LIBRARY ☐ ☐ ☐ & KB

---

Acc. No. 351485

---

Class 745.05 DEC

DL



# CONTENTS

PAGE

Introduction by Shirley B. Wainwright . . . . .	1
---	---

## ILLUSTRATIONS IN COLOURS

### EXTERIORS

“Old Manor House,” Upton Grey. Restoration by Sir Ernest Newton, F.R.I.B.A. From an oil painting by L. Campbell Taylor, A.R.A., R.O.I. . . . . Frontispiece	
“Hydecroft,” Lowfield Heath, Surrey—Entrance Lodge. Architect, H. Lidbetter, A.R.I.B.A. From a pastel drawing by R. Scott Cockrill . . . . .	17
House at Chigwell, Essex. Architect, Sydney E. Castle. From a drawing by the architect . . . . .	23

### INTERIOR

House in Essex. From a drawing by Dora Stone . . . . .	51
--	----

### GARDEN

“A London Garden.” Drawing by George Sheringham . . . . .	169
---	-----

### MISCELLANEOUS

Oak Panelling. From a drawing by H. Davis Richter, R.I., R.O.I. . . . .	69
Wall Decoration designed by George F. Hinchliff . . . . .	97
Lacquer Panel designed by Reco Capey . . . . .	
Silver and Enamel Box designed by J. C. Betts . . . . .	
Silver and Enamel Fruit Dish and Silver Teapot designed by Edward Spencer, the latter executed by Edward Jobe . . . . .	135

## LIST OF DESIGNERS AND CRAFTSMEN

### ARCHITECTURE

#### EXTERIORS—AMERICAN

Dean, Edward C. . . . .	40
Forster, Frank J. . . . .	40, 41
Root & Siemens . . . . .	42
Soule, Murphy & Hastings . . . . .	43
Welsh, Lewis E. . . . .	42

#### EXTERIORS—BRITISH

Ashley, H. V., & Winton Newman, FF.R.I.B.A. . . . .	9, 10, 11
Castle, Sydney E. . . . .	15, 22
Dening, C. F. W., F.R.I.B.A., R.W.A. . . . .	27
Dussault, L. L., F.R.I.B.A. . . . .	19
Falconer, Baker & Campbell . . . . .	28
Häys & Gray . . . . .	15
Lidbetter, H., A.R.I.B.A. . . . .	16
Milne, Oswald P., & Paul Phipps, FF.R.I.B.A. . . . .	25, 26, 27
Parker, Barry, & Raymond Unwin, FF.R.I.B.A., MM.T.P.I. . . . .	13
Quennell, C. H. B., F.R.I.B.A. . . . .	26
Scott, A. F., & Sons, AA.R.I.B.A. . . . .	20
Scott, Baillie, & Beresford . . . . .	12
Smith & Brewer . . . . .	21

	PAGE
Starkey, A. P. . . . .	14
Unsworth & Goulder . . . . .	20
Warren, Edward P., F.R.I.B.A. . . . .	25
Warren, Gerald, M.S.A. . . . .	16
Williams-Ellis, Clough . . . . .	21
EXTERIORS—CANADIAN	
Cromarty, W. D. . . . .	29
Findlay, Frank R. . . . .	30
Marani, F. H. . . . .	30, 31, 32
Page & Warrington . . . . .	32
Savage, Hubert, A.R.I.B.A., M.R.A.I.C. . . . .	29
EXTERIORS—CONTINENTAL	
Bryn, Alf. B. . . . .	36
Chabal, G. C. . . . .	33, 34
De Rutté, P. . . . .	34
Hoffmann, Josef . . . . .	38
Kaym, F., & A. Hetmanek . . . . .	38
Kropholler, A. J., B.N.A. . . . .	37
Petit, F. . . . .	36
Schmidt, Karl . . . . .	39
Straumer, Prof. Heinrich . . . . .	37
Turretini, M., & G. Revilliod . . . . .	35
Zucker, Dr. Paul . . . . .	39
INTERIORS—AMERICAN	
Gheen, Marion . . . . .	74
Mellor, Meigs & Howe . . . . .	75
Wallser & Gillette . . . . .	74
INTERIORS—BRITISH	
Ashley, H. V., & Winton Newman, FF.R.I.B.A. . . . .	63
Campbell, J. A. . . . .	61
Dussault, L. L., F.R.I.B.A. . . . .	46
Falconer, Baker & Campbell . . . . .	58, 59, 60
Holme, C. Geoffrey . . . . .	53, 54, 55
Milne, Oswald P., & Paul Phipps, FF.R.I.B.A. . . . .	56, 57, 64
Osborne, F. E. . . . .	49
Parker, Barry, & Raymond Unwin, FF.R.I.B.A., MM.T.P.I. . . . .	61, 62
Scott, A. F., & Sons, AA.R.I.B.A. . . . .	48
Scott, Baillie, & Beresford . . . . .	44, 45
Smith & Brewer . . . . .	48, 57
Strange & Sons, Ltd. . . . .	47
Wainwright, Shirley B. . . . .	53, 54, 55
Warren, Edward P., F.R.I.B.A. . . . .	50, 53
INTERIORS—CANADIAN	
Marani, F. H. . . . .	73
Moorhouse, George, & King . . . . .	73
Page & Warrington . . . . .	72
Savage, Hubert, A.R.I.B.A., M.R.A.I.C. . . . .	71
Thacker, A. D., A.R.I.B.A. . . . .	71
INTERIORS—CONTINENTAL	
Bertsch, Karl . . . . .	88

	PAGE
Breuhaus, Fritz August . . . . .	86
Bryn, Alf. B. . . . .	90
Chabal, G. C. . . . .	93
Chareau, Pierre . . . . .	94
Doumerque, Louis . . . . .	93
Fahrenkamp, Prof. Emil . . . . .	85
Gorge, Hugo . . . . .	76, 77
Haiger, Prof. Ernst . . . . .	83, 87
Hoffmann, Prof. Josef . . . . .	78, 79
Hofman, Karl, & Felix Augenfeld . . . . .	78, 79, 80
Kaym, F., & A. Hetmanek . . . . .	81, 82
Lorenz, R., G.m.b.H. . . . .	76, 77
Lurçat, Jean . . . . .	94
Malmsten, C. . . . .	89
Niemeyer, Prof. A. . . . .	84, 85
Patou, Henri . . . . .	93
Riemerschmid, Prof. Richard . . . . .	83, 84
Rogenhofer, Karl . . . . .	80
Schreith, Karl . . . . .	78, 79
Turrettini, M., & G. Revilliod . . . . .	91, 92
Wlach, Dr. Oskar . . . . .	82
<b>ELECTRIC LIGHT FITTINGS—BRITISH</b>	
Faraday & Son, Ltd. . . . .	146
<b>ELECTRIC LIGHT FITTINGS—CONTINENTAL</b>	
Af Ekenstam, Märta . . . . .	154
Prutscher, Prof. Otto . . . . .	154
Schneckenberg, Prof. Ernst. . . . .	154
Wlach, Dr. Oskar . . . . .	154
<b>FIREPLACES—BRITISH</b>	
Ashley, H. V., & Winton Newman, FF.R.I.B.A. . . . .	64
Dussault, L. L., F.R.I.B.A. . . . .	68
Hobbiss, Holland W., A.R.I.B.A. . . . .	68
Milne, Oswald P., & Phipps, Paul, FF.R.I.B.A. . . . .	65
Nautilus Fire Co., Ltd. . . . .	65
Palmer Jones, W. J. . . . .	67
Sellers, J. Henry . . . . .	66
Teale Fireplace Co., Ltd. . . . .	67
Tibbenham, Frederick, Ltd. . . . .	66
Well Fire & Foundry Co., Ltd. . . . .	65
<b>FIREPLACES—CONTINENTAL</b>	
Breuhaus, Fritz August . . . . .	96
Fahrenkamp, Prof. E. . . . .	96
Obsieger, Prof. Robert . . . . .	95
Wienerberger Werkstättenschule für Ceramic . . . . .	95
Wlach, Dr. Oskar . . . . .	95, 96
<b>FURNITURE—BRITISH</b>	
Adams, Maurice, A.R.I.B.A. . . . .	103
Adams, Maurice, Ltd. . . . .	103
Adams, Holden, & Pearson . . . . .	106
Broadwood & Sons, Ltd. . . . .	102
Campbell, J. A. . . . .	112, 113



	PAGE
Green, A. Romney . . . . .	101
Holden, Chas. . . . .	106
Joel, Betty . . . . .	106
Parker, Barry, F.R.I.B.A. . . . .	102
Parker, Stanley . . . . .	102
Rowley, A. J. . . . .	106
Russell, Gordon . . . . .	107 to 111
Russell & Sons . . . . .	107 to 111
Sellars, J. Henry . . . . .	105
Stark, Brothers . . . . .	104
Waals, Peter . . . . .	99, 100, 112, 113
Waring & Gillow, Ltd. . . . .	106
FURNITURE—CONTINENTAL	
Axelsen . . . . .	112
Barwig, Prof. . . . .	120
Breuhaus, Fritz August . . . . .	123
Charpentier, Marcel . . . . .	125, 127
Dominique . . . . .	126
Ehrenfest, Frau Anny Schroeder . . . . .	121
Frank, Dr. Josef . . . . .	116, 117
Hofman, Karl, & Felix Augenfeld . . . . .	116, 118
Knobloch's Successor, August . . . . .	119, 120
Kropholler, A. J., B.N.A. . . . .	129
Lewy, Paul . . . . .	123
Makowec, Franz . . . . .	120
Malmsten, C. . . . .	114, 115
"Martine" (Paul Poiret) . . . . .	124, 126
Petit, Philippe, & Revé Joubert . . . . .	124
Prutscher, Prof. Otto . . . . .	119, 120
Rasch, Chr. . . . .	115
Royal Danish Porcelain Factory . . . . .	112
Ruhlmann, J. . . . .	125, 128
Schneckenberg, Prof. Ernst . . . . .	122
Schreidl, Karl . . . . .	116, 118
Süe, Louis et Mare . . . . .	124, 126
Taquoy, M. . . . .	126
Wlach, Dr. Oskar . . . . .	117, 118, 119, 120, 121
FURNITURE—SOUTH AFRICAN	
Joscelynes, Ltd. . . . .	129
Tompkins, H. S. . . . .	129
GARDENS AND GARDEN FURNITURE—AMERICAN	
Bright, John Irwin . . . . .	186, 187
Thiene, Paul G. . . . .	186
GARDENS AND GARDEN FURNITURE—BRITISH	
Barnish, Leonard, F.R.I.B.A. . . . .	181
British Institute of Industrial Art . . . . .	183
Campbell, Beatrice . . . . .	184
Campbell, J. A. . . . .	179
Cane, Percy S. . . . .	171, 172, 173
Dales, S. Phillips, F.S.Arc. . . . .	177
Falconer, Baker & Campbell . . . . .	178, 179

	PAGE
Fawsett, Evelyn . . . . .	180
Gregory, Christine . . . . .	183
Hill, Oliver, F.R.I.B.A. . . . .	182
Maude, Hon. A. C. . . . .	183
Osborne, F. E. . . . .	184
Pulham & Son . . . . .	174, 177
Purbrook, Charles A. . . . .	184
Smith, H. Tyson . . . . .	183
Wallace, R., & Co., Ltd. . . . .	175, 176
Webster, W. E. Norman . . . . .	177
Wood, Wm., & Son, Ltd. . . . .	181
<b>GARDENS AND GARDEN FURNITURE—CONTINENTAL</b>	
Forestier, J. C. N. . . . .	190
Schnackenberg & Siebold (Succrs.) . . . . .	187
Straumer, Prof. Heinrich . . . . .	185
<b>GARDENS AND GARDEN FURNITURE—JAPANESE</b>	188, 189
<b>GLASSWARE—BRITISH</b>	
Cardoe, Thomas . . . . .	131
Powell, James, & Sons (Whitefriars), Ltd. . . . .	131
Smith, Thomas . . . . .	131
<b>GLASSWARE—CONTINENTAL</b>	
Ballet, R. . . . .	138
Compagnie des Cristalleries de Baccarat . . . . .	138
Daum . . . . .	139
Lalique, R. . . . .	139
Nancy Glass Manufactory . . . . .	139
<b>METALWORK—BRITISH</b>	
Birmingham Guild, Ltd. . . . .	145
Cuzner, Bernard . . . . .	145
Jobe, Frank . . . . .	143
Kirk, Arthur Nevill . . . . .	142
Moxey, Charles . . . . .	143
Purbrook, Chas. A. . . . .	144
Roberts, C. A. Llewellyn . . . . .	145
Russell, Gordon . . . . .	142
Sidebotham, Jessie . . . . .	144
Smith, Sam . . . . .	143
Spencer, Edward . . . . .	143
Steele, J. P. . . . .	144
Turner, Mary . . . . .	142
Wallis, Hugh . . . . .	142
<b>METALWORK—CONTINENTAL</b>	
Af Ekenstam, Märta . . . . .	147
Brandt, Edgar . . . . .	151
Capon, Eugène et Georges . . . . .	152
Dunand, Jean . . . . .	152
Hoffmann, Prof. J. . . . .	153
Lettré, Emil . . . . .	153
Nitze, Dr. Philipp . . . . .	151
Pêche, D. . . . .	153
Puiforcat, J. . . . .	148, 152

	PAGE
Reimann, P. F. Bernhard . . . . .	148, 149
Schramm, Julius . . . . .	151
Wiener Werkstätte . . . . .	153
Wörle, Alois . . . . .	148, 149
Sandoz, E. A. . . . .	150
Scuole Laboratorio Serali d'Arte Applicata All'Industria . . . . .	150
Szabo . . . . .	150
MISCELLANEOUS—BRITISH	
Bakst, Léon . . . . .	157
Bell, Reginald . . . . .	159
"Circle Craft Workers, The" . . . . .	159
Clarke, Harry . . . . .	156
Dun Emer Guild . . . . .	160
Foxton, W. . . . .	155
Gale, E. A. . . . .	159
Gleeson, Evelyn . . . . .	160
Grassett, K. . . . .	160
Green, A. Romney . . . . .	156
Irving, Constance . . . . .	155
Jeffrey & Co., Ltd. . . . .	158
Jones, G. Fisher . . . . .	159
King, Jessie M. . . . .	161
Line, John, & Sons, Ltd. . . . .	159
London School of Weaving . . . . .	160
McLeish, Minnie . . . . .	155
"Modern Embroideries Society" . . . . .	159
Orage, Jean . . . . .	157
Parker, Stanley . . . . .	158
Pitts, W. W. Clarke . . . . .	159
Rigley, G. R. . . . .	155
Russell, Gordon . . . . .	156
Russell & Sons . . . . .	156
Sanderson, Arthur, & Sons, Ltd. . . . .	157
School of Wood Carving, South Kensington . . . . .	159
Scottish Folk Fabrics, The . . . . .	157
Sharpe, Eric . . . . .	159
Thomas, G. . . . .	160
Travers, Martin . . . . .	161
Walmsley, B. Dean . . . . .	156
Walmsley, Doris A. . . . .	158
Warner, Albert . . . . .	158
Wyllie, Gladys A. . . . .	158
MISCELLANEOUS—CONTINENTAL	
"Ars Lenci" . . . . .	165, 166
Barnert, M. . . . .	168
Böhler, Eleonoré . . . . .	168
Breidenbach, Helene . . . . .	164
Bresser, Arch. . . . .	167
Burchardt Söhne, Adolph . . . . .	166, 167
Dariel, P. . . . .	162, 163
Ejcka, J. . . . .	166



	PAGE
Göschén, Frl. . . . .	167
Hagenauer, Karl . . . . .	164
Jourdain, Francis . . . . .	162
Klobvsicky, Josefine . . . . .	163
Krenek, G. . . . .	168
Kunstgewerbe-und-Handwerkschule, Berlin . . . . .	165
Lorch, Tilly . . . . .	167
Maillaud, Fernand . . . . .	166
Osterreichischer Werkbund . . . . .	167, 168
Payer, F. . . . .	167
Peché, Dagobert . . . . .	164, 165
Raak, Fräulein . . . . .	166
Scherdel, Ray . . . . .	165
Schröder, Anny Ehrenfeld . . . . .	162
Vetter, Frau Lilli . . . . .	167
Völcker, Frau Dr. Helene . . . . .	165
Waver, Clara . . . . .	163
Westergaard . . . . .	163
Wienerwerkstätte . . . . .	162, 164, 165, 166
Zweybrück-Prochaska School, Vienna . . . . .	163, 164, 168
POTTERY—BRITISH	
Adams, John . . . . .	132
Adams, Truda . . . . .	133
Batty, Dora . . . . .	132
Carter, Stabler & Adams . . . . .	132, 133
Doulton & Co., Ltd . . . . .	134
Holland, Arthur . . . . .	134
Leach, Bernard . . . . .	131
Manners, Erna . . . . .	132
Nixon, Harry . . . . .	134
Pilkington's Tile & Pottery Co., Ltd. . . . .	134
Powell, A. Marriott . . . . .	134
Powell, James, & Sons (Whitefriars), Ltd. . . . .	131, 134
Ravenscourt Pottery . . . . .	130
Simpson, Thomas . . . . .	134
Stabler, Harold . . . . .	132
Wells, R. F. . . . .	133
POTTERY—CONTINENTAL	
Decorchement, F. . . . .	141
Grossh. Majolika Manufaktur . . . . .	141
Hansen, H. . . . .	137
Joachim, Chr. . . . .	137
Läuger, Prof. Max . . . . .	141
Likarz, Maria . . . . .	141
Nordström . . . . .	137
Peché, D. . . . .	140
Rouard, G. . . . .	141
Royal Copenhagen Porcelain Manufactory . . . . .	137
Teichtner, Alice . . . . .	141
Thylstrup, Georg. . . . .	137
Wiener Werkstätte . . . . .	140

*The Editor desires to express his  
thanks to the Architects, Artists,  
Craftsmen and Designers, whose  
work is represented, for the  
valuable assistance they have  
rendered in the preparation of  
this volume*

## INTRODUCTION

**A**LTHOUGH many adverse factors, economic and otherwise, have hampered the activities of designers and craftsmen during the past year, there is encouraging evidence, in some directions, of vigorous effort and sound accomplishment. It is reasonable to assume that the difficulties which have persisted, during a period of menace and anxiety, have to some extent acted as a tonic, developing resources which, under easier conditions, might have remained dormant and unsuspected. Fortunately the circumstances of the last few years have created an atmosphere favourable for the reception of new ideas and the evolution of sane and convincing standards. The middle classes are probably more alert and accessible to fresh influences than at any time within living memory and herein lies the best promise for the future of domestic architecture and the applied arts. Technical difficulties are never so obstructive or demoralizing as public indifference, while a creative mind, if denied a reasonable degree of encouragement, must, sooner or later, lose much of its stimulus and cease to function for the benefit of the community.

There have lately been definite indications that the public are taking a keen and discriminating interest in the decoration and furnishing of the home. This is clearly evident from the increased attention paid to the subject in the columns of the daily press, where critical and suggestive articles of an illuminating character have appeared from time to time. The majority of these writers agree in emphasizing the poverty of invention conspicuous in the designs of modern commercial productions and the absence of original and progressive ideas. These criticisms indicate dissatisfaction with the existing order of things among a section of the community, and one begins to hope that pressure of public opinion thus ventilated may eventually succeed in dispersing the enervating conservatism of manufacturers. It is disheartening to find so many people concerned in the production and distribution of furniture and decorative accessories still seriously advocating the continued reproduction of "period" models rather than the evolution of types appropriate to the conditions of modern life. In this connection one welcomes the practical scheme recently promoted by the Royal Society of Arts for the encouragement of a higher standard in industrial design. The aim of this scheme is to deal with the designer rather than with the finished product, and it is hoped, by establishing a number of travelling scholarships and by awards and prizes of considerable monetary value, to discover students of real ability and to ensure them an adequate course of study, thereby creating an invaluable class of expert designers. The project is receiving practical support from prominent manufacturers throughout the country, and representative committees have been formed to deal with the

## INTRODUCTION

individual sections. The subjects of competition include a great number of subdivisions coming under the following main sectional headings : Textiles, Furniture, Book-Production, Pottery and Glass. The Society's Diploma will be conferred on any candidate of outstanding ability, and it is hoped that this award will soon come to be recognized as a hall-mark of excellence, and anyone possessing it be known as a designer of distinction. The results of the first competition, to be held in June next, will be awaited with considerable interest. It is proposed to exhibit at the Victoria and Albert Museum, South Kensington, a selection of the designs sent in.

\* \* \*

The British Institute of Industrial Art represents another organized attempt to bring about an improvement in the design of objects produced commercially. Reference has been made in previous issues of the YEAR BOOK to the aims and achievements of the Institute, which has now been in existence for some years, and one is glad to find the promoters still actively pursuing their ideals. The exhibition held under their auspices in September last, in the galleries of the Victoria and Albert Museum, South Kensington, must be regarded as a considerable achievement when one takes into account the almost insuperable difficulties which have to be overcome by the sponsors of such a scheme. A comprehensive display of industrial objects of this description should have a useful influence, and one regrets that the public were not better informed of the enterprise. Lack of adequate and efficient publicity must have militated seriously against the value of a very interesting exhibition, and there is a danger that potential exhibitors may be discouraged from submitting their work for consideration on a future occasion. The atmosphere of a museum, moreover, is not a favourable one for the display of modern furniture and decorative objects under conditions likely to appeal to the general public. Perhaps, if more financial support were forthcoming, the Institute might be persuaded to exhibit the next collection they get together in a more sympathetic environment and to consider more effective measures for attracting the public.

\* \* \*

The British Empire Exhibition, about to open at Wembley, should provide an excellent opportunity for bringing the best decorative modern work into prominence and thereby encourage practical recognition from our own people and from visitors to this country. One hopes that the efforts that have been made by the responsible executive to this end will help to promote a vigorous interest in applied art generally. In order that our present generation of designers may be adequately represented at Wembley, an interesting competition was recently organised by *Country Life*, with the active approval of the Exhibition authorities, by which it



## INTRODUCTION

was hoped to secure interesting and attractive designs, essentially modern in character, for a hall, a dining room and a bedroom, to be carried out and exhibited in the Fine Arts Pavilion.

One gathers from the Judges' report that the results of the competition have proved disappointing, very few of the schemes submitted showing any originality or distinction. There is, however, no justification for assuming from the results of this experiment that there is a lack of talent in this country. The fault lies rather with the system prevailing, under which individuality and creative ability are effectually suppressed. Nearly all designers of furniture and decorative schemes are in the employ of purely money-making concerns, and have to work strictly to instructions, which means that they turn out, in tedious monotony, variations of familiar and hackneyed models. They rarely receive the slightest encouragement to express themselves personally, and their capacity for original work, as a consequence, becomes negligible. In the case of the retail furnishing houses, the salesman intervenes between the artist and the customer, the two last seldom being brought into contact with each other, while among wholesale manufacturers the draughtsmen employed have to supply designs under conditions laid down by a conservative employer who, in turn, has to satisfy a cautious and unimaginative buyer. Is it to be wondered at that under such a system, when a sudden demand is made on the inventive power and capacity of the designer, he should fail to respond successfully to the appeal? If artists were encouraged to work for the public individually, originating and carrying out their ideas without the hampering intervention of middlemen, one might see very different results. Also, if architects generally would accept the decoration and furnishing of interiors as coming definitely within their province, we should have an active force at work to counteract the lethargy and commercial vulgarity of trade influences. While freely acknowledging that there are a certain number of firms who combine their legitimate business enterprises with a genuine appreciation of the æsthetic importance of their work, there can be little doubt that one cannot expect any general development along progressive lines until some definite change takes place in the prevailing system and until the tenacious adherence to "period" influences is overcome.

\* \* \*

So far as domestic work is concerned, architects have for some time been seriously affected by the diminished spending power of the public, but such houses as have been built of late are by no means without interest, inasmuch as they illustrate the degree of success with which their designers have surmounted economic difficulties and achieved pleasing and satisfying results under discouraging conditions. Some of these houses prove, if

## INTRODUCTION

proof be required, that with sound planning as a basis, little is needed beyond well-considered proportions and intelligent use of suitable materials to achieve a full measure of dignity and interest. The necessity of designing within such drastic limitations should prove a valuable experience to some of our younger men, checking the inevitable tendency to introduce superfluous details which manifests itself when working at a drawing-board. It is regrettable that so few architects take the trouble to publish their designs in a form more attractive to the man in the street. To the majority of people, scale plans and elevations convey little or nothing. A pleasing and effective picture, freely handled and not a hard and severely set up perspective, would attract public attention more effectively and, perhaps, in some measure dispel the prevailing indifference to architecture.

Activities in the building trade of late have been, to some extent, diverted from the provision of workmen's dwellings to the housing of the middle classes, and the speculative builder is again active in the development of urban areas. In the past, these gentlemen have usually operated with complete disregard to the refinements of architecture, while a long-suffering public, deplorably ignorant in such matters, has remained cheerfully uncritical and peacefully acquiescent. There is little doubt that the standard set up in various garden cities together with the sound work achieved in recent housing schemes, have to a degree educated the public to an appreciation of better things, with the result that some of the building syndicates, who are now busy satisfying the needs of the suburban dweller, have shrewdly realized that it is in their interests to commission or take into their employ qualified young architects, to prepare their plans and design their elevations. Whether this tendency is entirely in the interests of the profession is doubtful. There is a danger that these architects may be robbed of credit due to them for good work accomplished, but the advantage to the general community of such collaboration is obvious, and one may hope that in time the familiar, aggressive type of suburban villa will disappear from our midst.

\* \* \*

An attractive and well-considered interior depends for its success primarily on the architect, though he may have no voice whatever in the selection of furniture or the determination of the decorations and general colour scheme. This fact is not always appreciated by the amateur; the housewife, in particular, sometimes imagining that the really important matters are the colour of the curtains and the selection of the wall-paper. An examination of the interiors illustrated herewith reveals the fact that their character and charm depend essentially on sound and well-considered architectural elements. Where the proportions of a room are pleasant

the problem of furnishing and decorating is greatly simplified. Moreover, the design of windows and their lighting values, the details of doors, architraves, skirtings and ceiling, all have a considerable influence on the furnishing scheme, while the treatment of the fireplace is of paramount importance. Unless the architect gives this feature the attention it deserves there is little likelihood of adequate consideration being given to it at a later stage. Deplorable trade chimney-pieces predominate in our houses, and once installed are suffered to remain and neutralize the decorator's efforts. It is true, of course, that experience and ingenuity can often counteract, in some measure, bad architectural features in a room, but this does not materially affect our contention. Good proportions being essential in a room, it is unfortunate that so many architects are still guilty, on occasion, of sacrificing interior planning in order to secure a symmetrical exterior.

\*            \*            \*

There are, it must be admitted, many adverse influences encountered by those whose concern it is to create beautiful homes, and among the many destructive agents few are more potent and more difficult to deal with than sentiment. Whether, in its innumerable manifestations, this emotion should be regarded as a vice or a virtue is a matter for speculation of a highly controversial character, but most of us will admit that, somewhere, a distinction exists between the true and false varieties. One continually encounters abuses of this deep-seated instinct. At the present time, for instance, there abounds an absurdly exaggerated and illogical reverence for old oak beams. In some cases the builders who installed them in the first place would be amazed to find their rough structural timbers, which were probably never intended to see the light of day, carefully uncovered and treated with such laboured affection.

No doubt sentiment, in some form, will always exercise a strong influence on the equipment of the home, but if treated in its early stages, it may be coaxed along harmless lines. How often does one find a room completely spoiled by the retention of wholly inappropriate objects rendered sacred to the owner by some sentimental association? To such weaknesses are human beings liable, even the most sophisticated and high-browed. The best remedy for this malady is, perhaps, to constitute some unimportant apartment in the house a chamber of horrors, to enshrine, in inviolable majesty and dignity, all such material obsessions. There are, of course, extreme cases of people who cannot be induced, under any consideration whatever, to part with objects which have once come into their possession. Any attempt to influence this particular type of mentality would be useless, and such folk can only be left to work out their own salvation.



## INTRODUCTION

The collector's instinct must be reckoned another serious enemy to progress in the arts. The first symptoms of this deadly disease are often innocent and harmless enough, but as the virus spreads everything is lost sight of in the wild lust for acquisition. Any question of the fitness of the objects acquired for the positions they ultimately occupy, or their reasonable relationship to their environment, is entirely overlooked. The collector may find his hobby exciting but the results do not reflect favourably on his sense of values or even on his taste. Behind the lust for acquisition too often lurks a primitive hankering after a bargain, and the beauties of a "specimen" are much more keenly appreciated if it has been "picked up" cheaply. The commercial instinct once more comes out on top. It is an easy step on the downward path from securing objects for their beauty to acquiring them solely for their rarity, and in the process the house generally suffers.

There are other influences inimical to the furnisher and decorator. Fashion, perhaps, may dictate to the owner, and effectually limit the designer's scope, by precluding personal expression or individuality. Or, again, a desire to impress the outside world tempts to a pretentious display, lacking in the dignity and restraint essential in a happily inspired home. Aggressive self-assurance, which insistently rejects qualified assistance, sometimes leads to disaster while, in cases where a lurking desire exists to break away from the commonplace conventions and introduce individuality, cowardice intervenes and checks the impulse. Add to these factors the innate conservatism ingrained in most of us and one begins to realize what the reformer has to contend with.

\* \* \*

The unresponsiveness of the majority of people to refinement in the details of the home is, to some extent, no doubt, a matter of education and early environment. One could wish that in the ordinary school curriculum, and even in our art schools, serious and sympathetic efforts were made to teach the youthful mind in the first instance to absorb, understand and consequently appreciate beauty and fitness in everyday surroundings, as constituting a more essential education than the development of a superficial facility for drawing. It would surely be more valuable to instil observation and discrimination as a preliminary, at any rate, to a specialized course of training when genuine talent manifested itself.

\* \* \*

Reference has already been made to the limited enterprise and reactionary policy of so many manufacturers of furniture and decorative objects generally. The modern compact middle-class house and the altered conditions of domestic existence call for types of furniture for which no



real equivalent can be found in the output of past centuries. A careful study of the work of the old craftsmen is, no doubt, a very important preliminary, and one does not advocate any revolutionary departure from tradition or senseless striving after originality at any price, but something more is certainly required than the feeble and uninspired attempts of the trade generally to adapt old "period" models to meet the necessities of the present day. Fortunately, we have a few designers and craftsmen who are doing excellent work, but there is still a great need for simple, sane and dignified objects designed on commonsense lines by men of real ability and commercially produced. It is unfortunate that the true value and importance of the decorative and applied arts is so inadequately recognized and appreciated by the general public. To the man in the street the word "art" signifies pictures in some form. One result of this false sense of values is that a great many pictures which nobody wants are produced, while the talent which goes to their making might, with advantage, be diverted to the beautifying of some of the innumerable adjuncts of the home. Many of these artists appear to occupy, in their own estimation, a place in the universe altogether apart from their fellow-men. They should be persuaded to descend from their Olympian heights. The contempt of the æsthetically elect for the poor miserable man in the street is really quite unjustifiable, and is, to some extent, responsible for the estrangement between art and commercial production. The fact is, it is more difficult to evolve, let us say, a really good design for a printed fabric than to paint an indifferent landscape, and a great deal more technical knowledge is necessary. Many artistic temperaments dislike even a remote association with commerce, but surely a certain responsibility is laid on everyone lucky enough to possess gifts denied to the majority, to use those gifts, in some measure, for the benefit of others less fortunately placed.

\* \* \*

There are, as these pages prove, a number of designers and craftsmen of ability in this country and abroad who are doing good work which is, to some extent, appreciated. The high aims and patient endeavours of these workers, however, deserve a greater meed of recognition and respect. The position of applied art in this country might be very different if only one could persuade some wealthy individual to provide the funds necessary for building and equipping a gallery to be devoted solely to the work of modern designers and craftsmen. Such a gallery need not be confined to museum specimens but might well include quite humble and unpretentious productions. In the course of time a collection would be formed which would have an unique value to students and historians, and would be understood and appreciated by the ordinary citizen far more readily

## INTRODUCTION

than the contents of the innumerable cases at South Kensington. Incidentally the collector's instinct, to which we have referred, is quite as aggressive among officials in our art galleries as elsewhere. Modern pictures, it is true, are periodically acquired by the nation and housed in the Tate Gallery, but there is no attempt whatever to secure, on behalf of the public, good representative examples of modern applied art. The attention of millionaires is directed to this omission.

\* \* \*

Remarkable developments have taken place, of late years, in the fascinating craft of garden planning and planting. Many beautiful gardens in different parts of the country testify to the skill and imagination of our newer school of designers, whose work, unlike most forms of æsthetic expression in this country, owes little or nothing to foreign influence. Greater consideration is given nowadays to the lay-out of the ground in immediate proximity to the house in order to provide a harmonious setting distinguished for its happy blending of formal architectural elements with expert planting. An intimate knowledge of the habits and characteristics of the innumerable plants now available is as necessary as an aptitude for effective planning and treatment of decorative features. A designer naturally prefers to deal with a site where there is plenty of ground available with attractive and helpful surroundings, but there are methods of achieving beauty in even the smallest of town "back yards," and limits of space are no excuse for neglecting opportunities of adding to the interest of our domestic environment.

SHIRLEY B. WAINWRIGHT



CHAUFFEUR'S COTTAGE AT COBHAM, SURREY; HOUSE AT BEACONSFIELD, BUCKS., AND GARDENER'S COTTAGE AT WELWYN, HERTS. ARCHITECTS, H. V. ASHLEY AND WINTON NEWMAN, FF.R.I.B.A., 14, GRAY'S INN SQ., LONDON



EXTERIORS—BRITISH



HOUSES AT WELWYN, HERTS. ARCHITECTS, H. V. ASHLEY AND WINTON NEWMAN, FF.R.I.B.A., 14, GRAY'S INN SQ., LONDON





HOUSE AT HAMPSTEAD KNOWN AS "EAST WEALD." ARCHITECTS, H. V. ASHLEY AND WINTON NEWMAN, FF.R.I.B.A., 14, GRAY'S INN SQUARE, LONDON

EXTERIORS—BRITISH



"OAKHAMS," EDENBRIDGE, KENT. ALTERATIONS TO OLD FARM HOUSE. ARCHITECTS, BAILLIE SCOTT AND BERESFORD, 8, GRAY'S INN SQUARE, LONDON. (See pages 44 and 45)

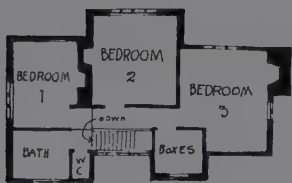
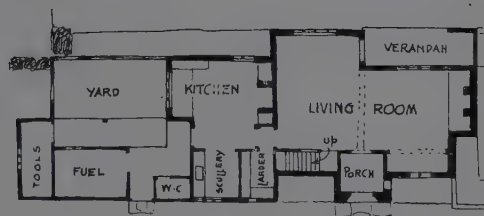




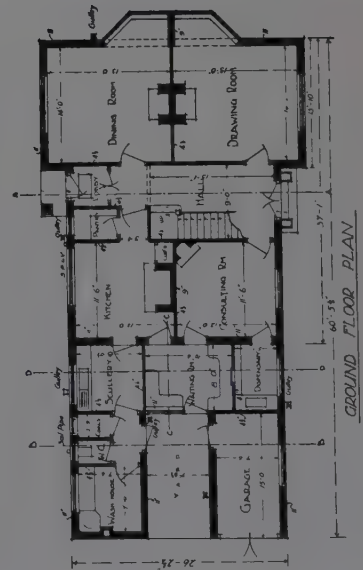
HOUSES AT WEST GRINSTEAD AND LETCHWORTH. ARCHITECTS, BARRY PARKER AND RAYMOND UNWIN, F.F.R.I.B.A., M.M.T.P.I., LETCHWORTH, HERTS. (See page 62)



EXTERIORS—BRITISH



"BENTLEY COTTAGE," GREAT MISSENDEN. ARCHITECT, A. P. STARKEY, HARROW



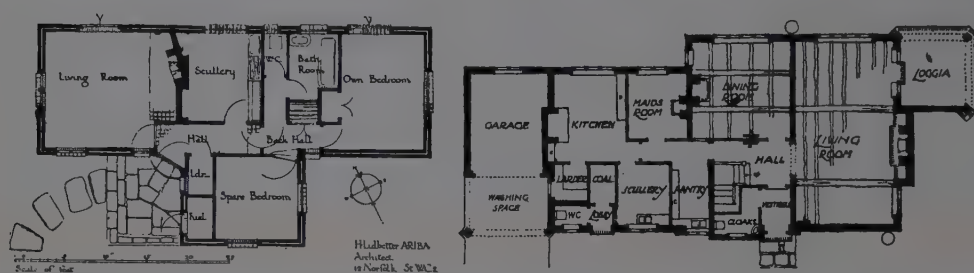
DOCTOR'S HOUSE AT SHOTTON COLLIERY, COUNTY DURHAM. ARCHITECTS, HAYS AND GRAY, NORTH SHIELDS. HOUSE AT ADDISCOMBE, CROYDON—DETAIL OF ENTRANCE. ARCHITECT, SYDNEY E. CASTLE, 40, ALBEMARLE STREET, LONDON



# EXTERIORS—BRITISH



HOUSE AT WEYBRIDGE. ARCHITECT, GERALD WARREN, M.S.A., 12, NORFOLK STREET, LONDON



GROUND FLOOR PLAN OF MR. LIDBETTER'S HOUSE. GROUND FLOOR PLAN OF MR. WARREN'S HOUSE



BUNGALOW AT CLOUGHTON, NEAR SCARBOROUGH. ARCHITECT, H. LIDBETTER, A.R.I.B.A., 12 NORFOLK STREET, STRAND, LONDON





"HYDECROFT," LOWFIELD HEATH, SURREY—ENTRANCE LODGE.  
 ARCHITECT, H. LIDBETTER, A.R.I.B.A., 12, NORFOLK ST., STRAND,  
 LONDON. FROM A PASTEL DRAWING BY R. SCOTT COCKRILL





THREE HOUSES AT STRATFORD-UPON-AVON, "AVON MEAD," "AVON HOUSE," AND THE RESIDENCE OF THE ARCHITECT, L. L. DUSSAULT, F.R.I.B.A., I, SALISBURY SQUARE, LONDON. (See page 46)



EXTERIORS—BRITISH



COTTAGE IN HAMPSHIRE, CONVERTED FROM TWO OLD TIMBER COTTAGES. ARCHITECTS, UNSWORTH AND GOULDER, 38, SACKVILLE STREET, PICCADILLY, LONDON



"UPLANDS," NORWICH, BUILT LARGELY OF OLD MATERIAL. ARCHITECTS, A. F. SCOTT AND SONS, A.A.R.I.B.A., NORWICH. (See page 48)



"RUSHMEAD," COLESHILL, BUCKS.—VIEW FROM THE SOUTH EAST. ARCHITECTS, SMITH AND BREWER, 6, QUEEN SQUARE, BLOOMSBURY, LONDON. (*See pages 48 and 57*)



"COLD BLOW," OARE, MARLBOROUGH, WILTS. ARCHITECT, CLOUGH WILLIAMS-ELLIS, 22, SOUTH EATON PLACE, LONDON



EXTERIORS—BRITISH



"LITTLE HEATH," RICHMOND—NORTH FRONT, AND HOUSE AT SHEEN, RICHMOND PARK. ARCHITECT, SYDNEY E. CASTLE, 40, ALBEMARLE STREET, LONDON





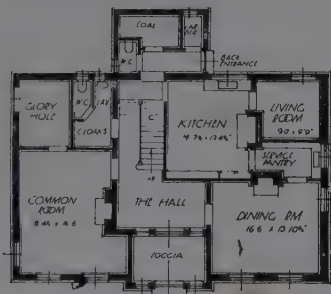
HOUSE AT CHIGWELL, ESSEX.  
FROM A COLOURED DRAWING  
BY THE ARCHITECT, SYDNEY  
E. CASTLE, 40, ALBEMARLE  
STREET, PICCADILLY, LONDON



HOUSE AT CHELMSFORD. ARCHITECT, C. H. B. QUINNELL, F.R.I.B.A., 17, JOHN STREET, BEDFORD ROW, LONDON  
Materials: Stock brickwork, whitewashed. Grey slate roof. Metal window frames

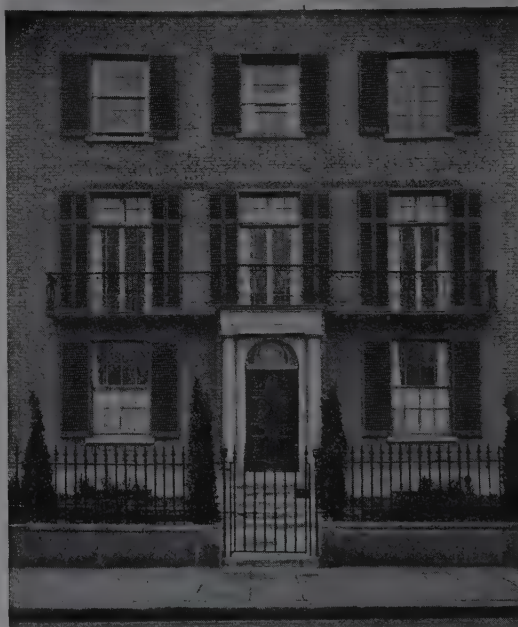


FIRST FLOOR PLAN



GROUND FLOOR PLAN.

PLAN OF ABOVE



RECONSTRUCTION OF A LONDON HOUSE—THE FAÇADE—  
NEW WINDOWS AND SHUTTERS, ETC. ARCHITECTS,  
OSWALD P. MILNE AND PAUL PHIPPS, F.R.I.B.A., 64,  
WIGMORE STREET, LONDON. (See page 56)





"HOMEFIELD," WESTBURY-ON-TRYM, NR. BRISTOL. ARCHITECT, C. F. W. DENING, F.R.I.B.A., R.W.A., BRISTOL



"THREE WAYS," WOOBURN GREEN, BUCKS.—GARDEN FRONT. ARCHITECTS, OSWALD P. MILNE AND PAUL PHIPPS, F.F.R.I.B.A., 64, WIGMORE STREET, LONDON.  
(See pages 25 and 56)



PLAN OF ABOVE



EXTERIORS—BRITISH



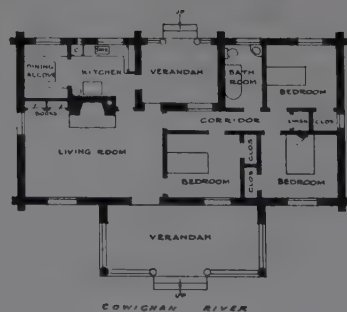
THE MANOR HOUSE, GREAT RISSINGTON, GLOS.—ENTRANCE COURT AND GARDEN. ARCHITECTS, FALCONER BAKER AND CAMPBELL, AMBERLEY, GLOS., AND 12, BUCKINGHAM STREET, ADELPHI, LONDON. (*See pages 58 and 60*)



SMALL HOUSE AT EDMONTON, ALBERTA, ARCHITECT, W. D. CROMARTY



LOGHOUSE AT SAHTLAM, VANCOUVER ISLAND, B.C. VIEW OF FRONT AND PLAN. ARCHITECT, HUBERT SAVAGE, A.R.I.B.A., M.R.A.I.C., VICTORIA, B.C. (See page 71)





# EXTERIORS—CANADIAN



ONE OF THE "SIX FLAT" GROUPS AND NEW HOUSES FOR THE TORONTO HOUSING COMPANY. ARCHITECT, F. H. MARANI, TORONTO



HOUSE NEAR TORONTO. ARCHITECT, F. H. MARANI, TORONTO



HOUSE AT WESTMOUNT, NR. MONTREAL, RESIDENCE OF THE ARCHITECT, FRANK R. FINDLAY, MONTREAL





NEW HOUSES FOR THE TORONTO HOUSING COMPANY. ARCHITECT, F. H. MARANI, TORONTO



NEW EXTENSION TO THE TORONTO HOUSING COMPANY'S DEVELOPMENT. ARCHITECT, F. H. MARANI, TORONTO

EXTERIORS—CANADIAN



DOCTOR'S RESIDENCE. ARCHITECTS, PAGE AND WARRINGTON, TORONTO



"NORTH SIDE," NEAR TORONTO. ARCHITECT, F. H. MARANI, TORONTO



HOUSE ON LAKE SIMCOE—GARDEN FRONT. ARCHITECT, F. H. MARANI, TORONTO





VILLA AT MORGAT, BRITTANY. ARCHITECT, G. C. CHABAL, BREST



SEASIDE COTTAGE AT MORGAT, BRITTANY. ARCHITECT, G. C. CHABAL, BREST



EXTERIORS—CONTINENTAL



VILLA AT MORGAT, BRITTANY. ARCHITECT, G. C. CHABAL, BREST



LOGGIA AND FRONT DOOR WITH FOUNTAIN. ARCHITECT, P. DE. RUTTÉ, PARIS

EXTERIORS—CONTINENTAL



"CHATEAU DE BOIS-CARAN," GENEVA, AND "CHATEAU DE BELLERIVE," LAKE OF GENEVA (RESTORATION).  
ARCHITECTS, M. TURRETTINI AND G. REVILLIOD. (See page 87)



# EXTERIORS—CONTINENTAL



BUNGALOW NEAR CHRISTIANIA. DESIGNED AND EXECUTED BY ALF. BRYN, CHRISTIANIA  
*Note garage door at left-hand corner. (See page 90)*



VILLA AT LOUVAIN. ARCHITECT, F. PETIT, BRUSSELS





ENTRANCE TO RESIDENCE OF THE DUTCH SCULPTOR, DR. MENDES DA COSTA, WHO MODELLED THE FIGURE ON GABLE. (See below)



RESIDENCE OF THE PAINTER AND ETCHER ROBERT R. F. SCHOLTZ, GRUNEWALD, BERLIN — FRONT ENTRANCE. ARCHITECT, PROF. HEINRICH STRAUER, BERLIN

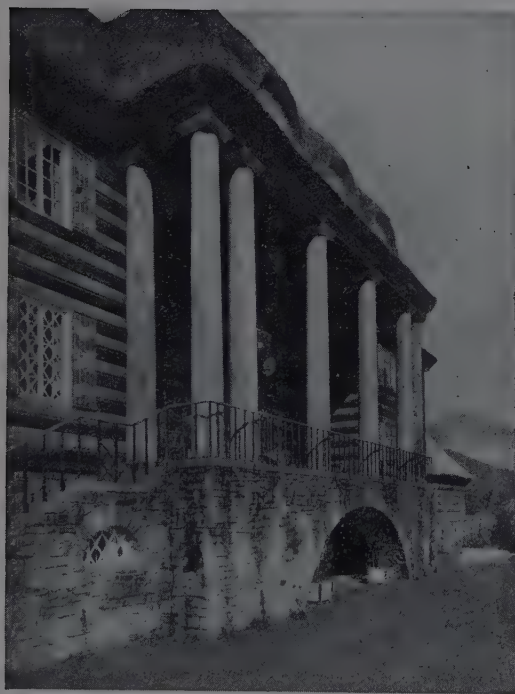


RESIDENCE OF DR. MENDES DA COSTA, AT LAREN, NORTH HOLLAND. ARCHITECT, A. J. KROPHOLLER, B.N.A., WASSENAAR, HOLLAND. (Materials: Brick and thatched roof)

EXTERIORS—CONTINENTAL



RESIDENCE IN WUERBENTHAL. ARCHITECT, JOSEF HOFFMANN, VIENNA



COUNTRY HOUSE IN WINKELSDORF. ARCHITECT,  
JOSEF HOFFMANN, VIENNA



RESIDENCE IN VIENNA—GARDEN ASPECT. ARCHITECTS,  
F. KAYM AND A. HETMANEK, VIENNA





HOUSE AT WESTEND, BERLIN—FRONT ELEVATION. ARCHITECT, DR. PAUL ZUCKER, BERLIN  
*Grey distemper; windows and ironwork red*



TIMBER-BUILT HOUSE AT HELLERAU-DRESDEN. ARCHITECT, KARL SCHMIDT



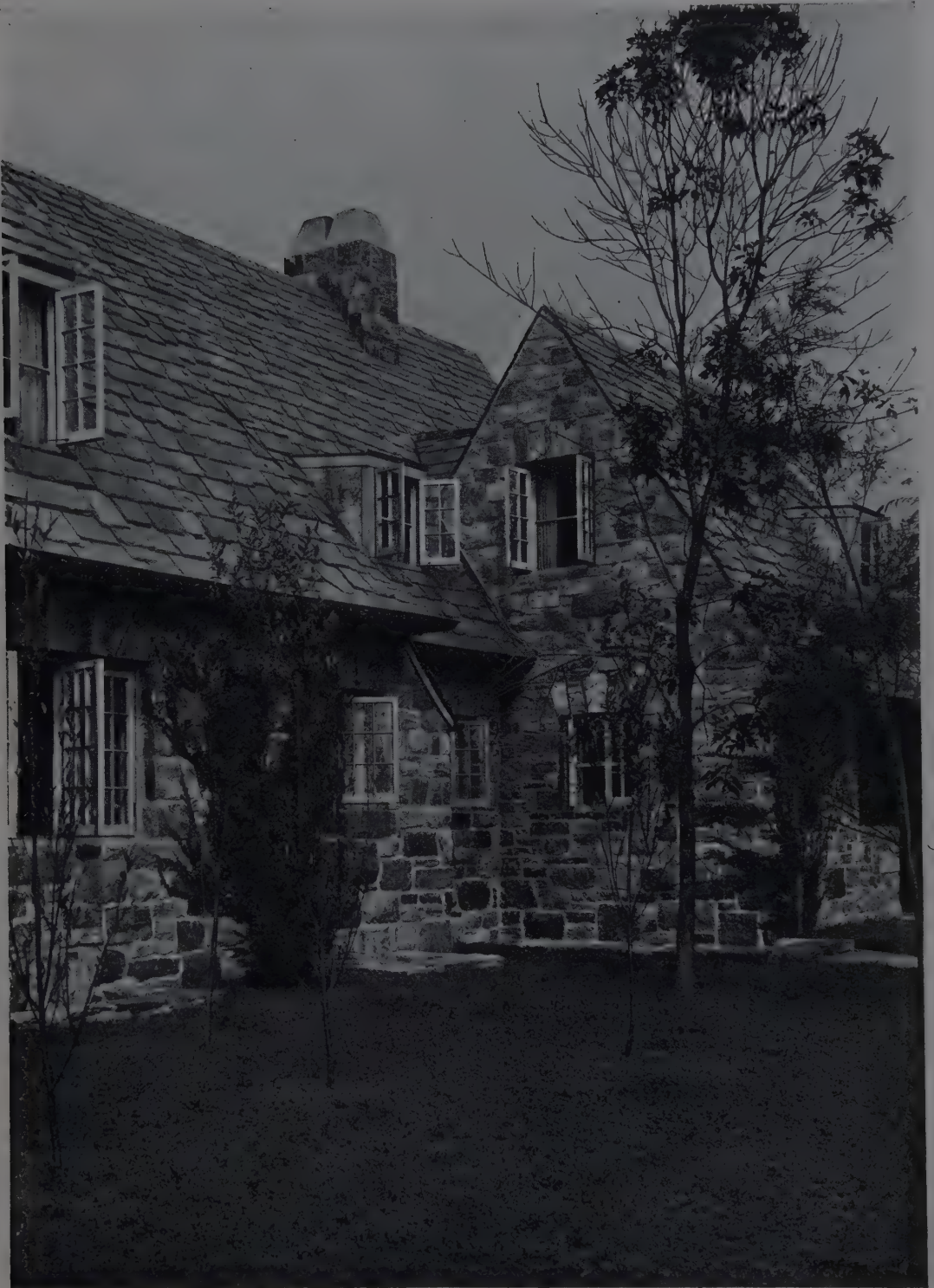
EXTERIORS—AMERICAN



HOUSE AT RIVERSIDE, CONNECTICUT, U.S.A. ARCHITECT, FRANK J. FORSTER  
*Built of fieldstone; slate roof*



HOUSE AT CORNWALL, CONNECTICUT, U.S.A. ARCHITECT, EDWARD C. DEAN



HOUSE AT RIVERSIDE, CONNECTICUT,  
U.S.A. ARCHITECT, FRANK J. FORSTER  
*Built of Fieldstone; slate roof*



EXTERIORS—AMERICAN



HOUSE AT KANSAS CITY, MONTECITO. ARCHITECTS, ROOT AND SIEMENS  
*Materials: Cream stucco; shingle roof*



COTTAGE AT SARATOGA SPRINGS, N.Y. ARCHITECT, LEWIS E. WELSH





MODERN ADOBE HOUSE IN NEW MEXICO, U.S.A.



HOUSE AT MONTECITO, CALIFORNIA. ARCHITECTS, SOULE, MURPHY AND HASTINGS, SANTA BARBARA, CALIFORNIA



HOUSE AT MONTECITO, CALIFORNIA. ARCHITECTS, SOULE, MURPHY AND HASTINGS, SANTA BARBARA



"OAKHAMS," EDENBRIDGE, THE HALL. ALTERATIONS TO OLD FARM HOUSE. ARCHITECTS, BAILLIE SCOTT AND BERESFORD, 8, GRAY'S INN SQUARE, LONDON. (See page 12)





"OAKHAMS," EDENBRIDGE—A BEDROOM AND THE HALL—ALTERATIONS TO OLD FARM HOUSE. ARCHITECTS, BAILLIE SCOTT AND BERESFORD, 8, GRAY'S INN SQUARE, LONDON. (See page 12)



INTERIORS—BRITISH



"AVON MEAD," STRATFORD-UPON-AVON, AND RESIDENCE OF THE ARCHITECT, L. L. DUSSAULT, F.R.I.B.A.,  
1, SALISBURY SQUARE, LONDON, AND BIRMINGHAM. (See page 19)



HOUSE IN RUSTHALL PARK, TUNBRIDGE WELLS—LIVING-ROOM WITH KITCHEN. DESIGNED FOR STRANGE AND SONS, LTD., TUNBRIDGE WELLS



INTERIORS—BRITISH



"UPLANDS," NORWICH—THE HALL. ARCHITECTS, A. F. SCOTT AND SONS, A.A.R.I.B.A., NORWICH. (See page 20)



"RUSHMEAD," COLESHILL, BUCKS—THE SITTING HALL. ARCHITECTS, SMITH AND BREWER, 6, QUEEN SQUARE, BLOOMSBURY, LONDON. (See pages 21 and 57)





RESTORATION OF SEVENTEENTH CENTURY  
ROOM NEAR STRATFORD-ON-AVON. F. E.  
OSBORNE, SHOTTERY, STRATFORD-ON-AVON

INTERIORS—BRITISH



"CARTER'S CORNER PLACE," HAILSHAM, SUSSEX—ALTERATIONS AND EXTENSIONS. THE LIBRARY, FITTED IN ENGLISH OAK, AND NEW ENTRANCE HALL, LOOKING NORTHWARD. ARCHITECT, EDWARD WARREN, 20, BEDFORD SQUARE, LONDON. (See pages 25 and 53)





HOUSE IN ESSEX. INTERIOR  
WITH A NORTHERLY ASPECT.  
FROM A DRAWING BY DORA STONE





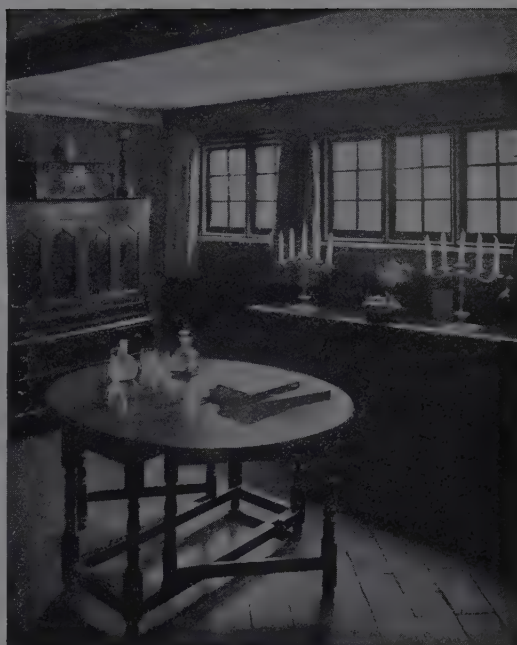


"CARTER'S CORNER PLACE," HAILSHAM, SUSSEX—THE OAK PARLOUR. ARCHITECT, EDWARD WARREN, 20, BEDFORD SQUARE, LONDON. (See pages 25 and 50)



FIREPLACE IN AN OLD ESSEX HOUSE, ALTERED AND DECORATED BY C. GEOFFREY HOLME AND SHIRLEY B. WAINWRIGHT

INTERIORS—BRITISH



DETAILS OF AN OLD ESSEX HOUSE, REMODELLED AND DECORATED BY C. GEOFFREY HOLME AND SHIRLEY B. WAINWRIGHT  
(Photos: Ransford, London)





INTERIOR OF AN ESSEX HOUSE SHOWING FIREPLACE  
AND DECORATIONS DESIGNED BY C. GEOFFREY HOLME AND  
SHIRLEY B. WAINWRIGHT. (THE GRATE IS AN OLD ONE.)

(Photo: Ransford, London)

# INTERIORS—BRITISH



RECONSTRUCTION OF A LONDON HOUSE—THE ENTRANCE HALL LOOKING INTO THE DINING-ROOM AND UP THE NEW STAIRCASE. ARCHITECTS, OSWALD P. MILNE AND PAUL PHIPPS, FF.R.I.B.A., 64, WIGMORE STREET, LONDON. (See page 26)



"THREE WAYS," WOOBURN GREEN, BUCKS. ARCHITECTS, OSWALD P. MILNE AND PAUL PHIPPS, FF.R.I.B.A., 64, WIGMORE STREET, LONDON (See pages 25 and 27)



NO. 4, ST. JAMES'S SQUARE—THE DINING-ROOM. NEW DECORATIONS IN PLASTER PANELLING. ARCHITECTS, OSWALD P. MILNE AND PAUL PHIPPS, FF.R.I.B.A., 64, WIGMORE STREET, LONDON



"RUSHMEAD," COLESHILL, BUCKS.—THE DINING-ROOM. ARCHITECTS, SMITH AND BREWER, 6, QUEEN SQUARE, LONDON. (See pages 21 and 48)



INTERIORS—BRITISH



THE MANOR HOUSE, GREAT RISSINGTON, GLOS. THE DRAWING-ROOM AND THE HALL. ARCHITECTS, FALCONER, BAKER AND CAMPBELL, AMBERLEY, GLOS., AND 12, BUCKINGHAM STREET, ADELPHI, LONDON. (*See pages 28 and 60*)



HOUSE IN THE SOUTH COTSWOLDS. CORNER OF THE DINING-ROOM AND THE LARGE ROOM. ARCHITECTS, FALCONER, BAKER AND CAMPBELL, AMBERLEY, GLOS., AND 12, BUCKINGHAM STREET, ADELPHI, LONDON





THE DINING-ROOM AT THE MANOR HOUSE, GREAT RISSINGTON, GLOS. (*See pages 28 and 58*), AND THE LIBRARY AT NO. 34, CONDUIT STREET. ARCHITECTS, FALCONER, BAKER AND CAMPBELL, 12, BUCKINGHAM STREET, ADELPHI, LONDON





HOUSE ON LAKE OF STARNBERG, BAVARIA—THE LOUNGE. ARCHITECT, J. A. CAMPBELL, 12, BUCKINGHAM STREET, ADELPHI, LONDON



HOUSE AT ROTHERFORD, ESSEX—THE LOUNGE. ARCHITECTS, BARRY PARKER AND RAYMOND UNWIN, FF.R.I.B.A., MM.T.P.I., LETCHWORTH, HERTS.



HOUSE IN CASHIO LANE, LETCHWORTH, HERTS.—THE HALL. ARCHITECTS, BARRY PARKER AND RAYMOND UNWIN, F.F.R.I.B.A., LETCHWORTH, HERTS. (*See page 13*)



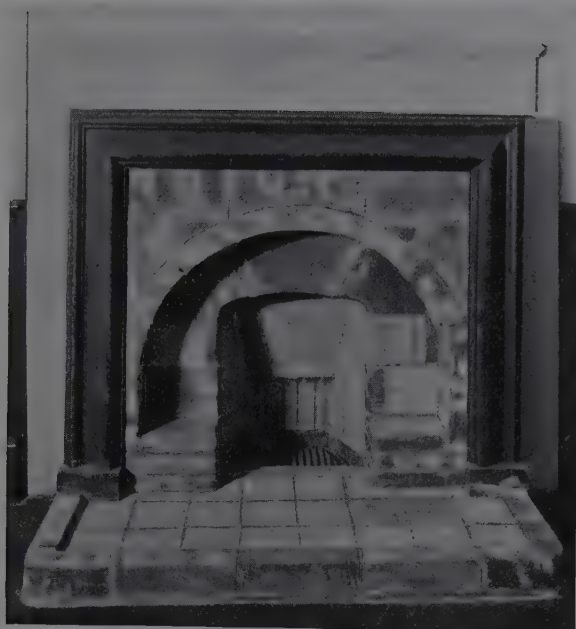
HOUSE AT WELWYN, HERTS.—THE LONG CORRIDOR.  
ARCHITECTS, H. V. ASHLEY & WINTON NEWMAN,  
F.F.R.I.B.A., 14, GRAY'S INN SQUARE, LONDON



FIREPLACES—BRITISH



FIREPLACES AT "HEDGE BROOMS" AND "GREAT TEW," OXFORDSHIRE. DESIGNED BY H. V. ASHLEY AND WINTON  
NEWMAN, FF.R.I.B.A., 14, GRAY'S INN SQUARE, LONDON



THE "TREVOR MINOR" FIREPLACE IN STONE WARE. DESIGNED AND EXECUTED BY THE WELL FIRE AND FOUNDRY COMPANY, LTD., 15, BERNERS STREET, LONDON

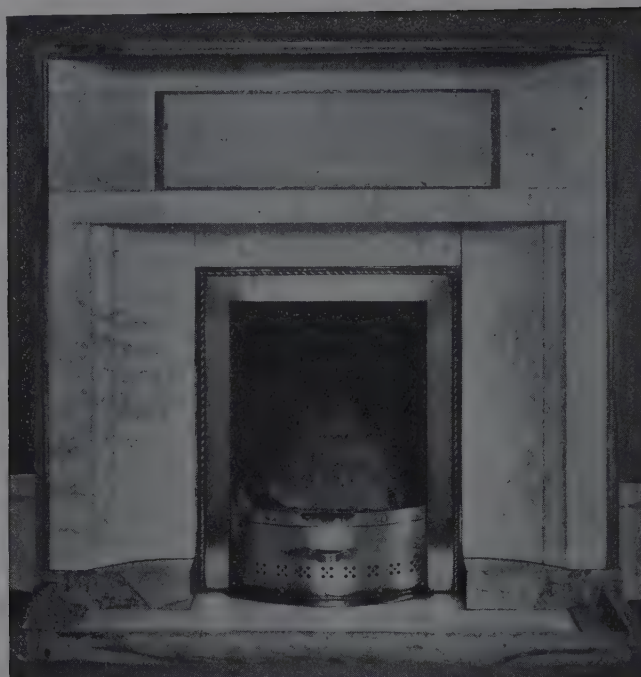


MARBLE FIREPLACE WITH PLASTER PANELLING AT NO. 4, ST. JAMES'S SQUARE. ARCHITECTS, OSWALD P. MILNE AND PAUL PHIPPS, F.F.R.I.B.A., 64, WIGMORE STREET, LONDON

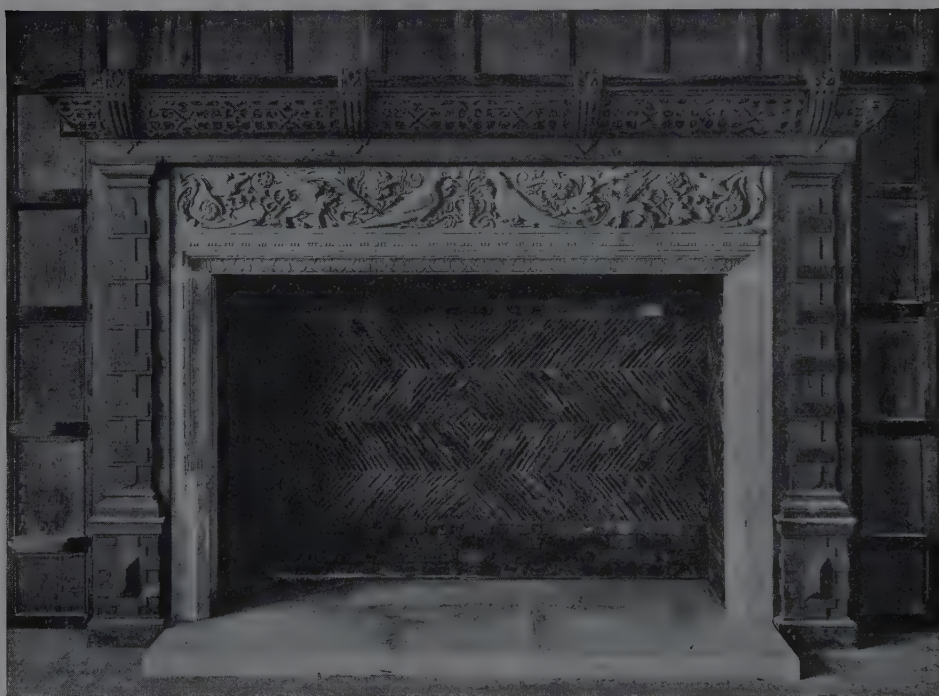


BLACK SIENNA MARBLE FIREPLACE. DESIGNED AND EXECUTED BY THE NAUTILUS FIRE COMPANY, LTD., 60, OXFORD STREET, LONDON

## FIREPLACES—BRITISH



FIREPLACE IN GREEK SKYROS WITHOUT FIGURE AND YELLOW ROSE NUMIDIAN : WHITE ONYX PANEL WITH GREEN ONYX FRAME, BY J. HENRY SELLERS, ARCHITECT, MANCHESTER



FIREPLACE IN OAK WITH CARVED STONE LINING, BY FREDERICK TIBBENHAM, LIMITED, IPSWICH



FIREPLACES—BRITISH

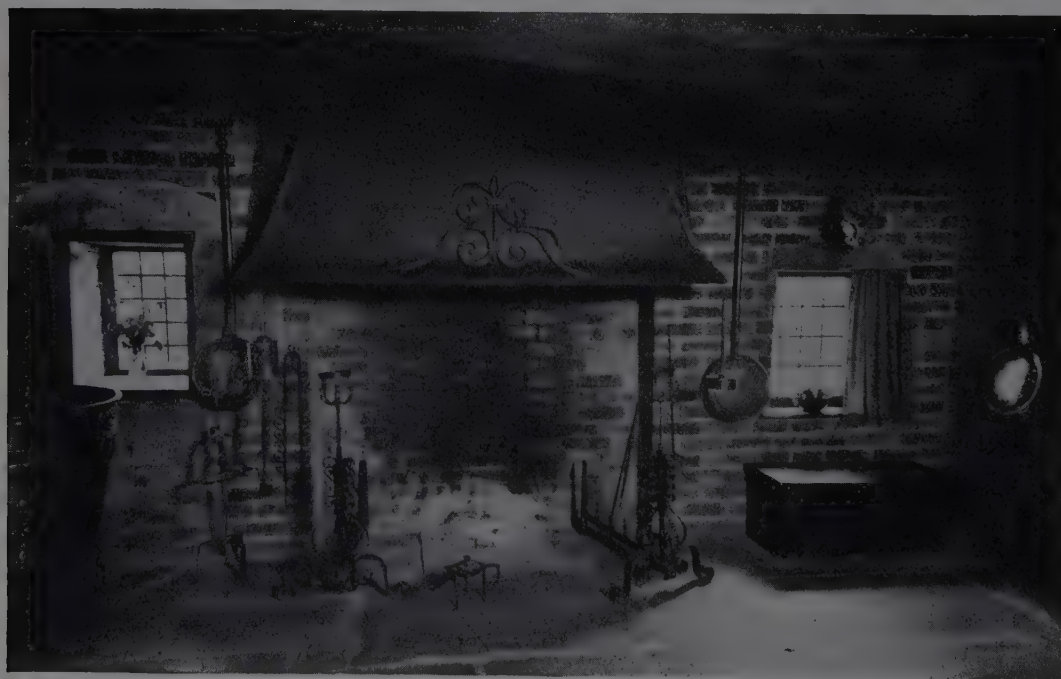


TWO FIREPLACES EXECUTED BY TEALE FIREPLACE COMPANY, LTD., 28, BERNERS STREET, LONDON AND LEEDS, LOWER, IN BLACK MARBLE WITH ALUMINIUM INLAY, DESIGNED BY W. J. PALMER JONES

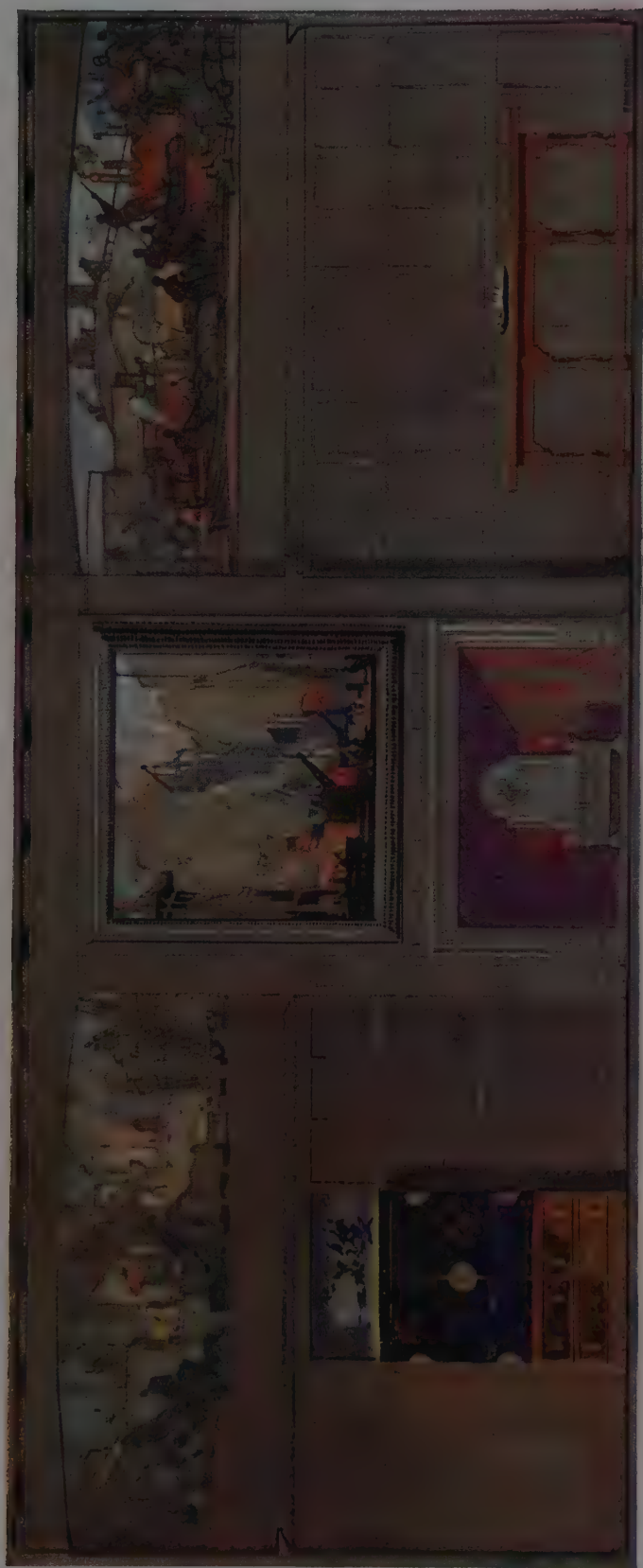
# FIREPLACES—BRITISH



"THE FOX AND GOOSE," WASHWOOD HEATH, BIRMINGHAM. FIREPLACE IN THE SMOKE-ROOM. ARCHITECT, HOLLAND W. HOBBISS, A.R.I.B.A., 33, NEWHALL STREET, BIRMINGHAM



FIREPLACE IN THE RESIDENCE OF THE ARCHITECT, L. L. DUSSAULT, F.R.I.B.A., 1, SALISBURY SQUARE, LONDON AND BIRMINGHAM



LINE WASHED OAK PANELLING SURMOUNTED  
WITH A PAINTED FRIEZE. DECORATION FOR  
THE BOARD ROOM OF A COLLIERY COMPANY.  
DESIGNED BY H. DAVIS RICHTER, R.I., R.O.I.  
(The centre panel, "Coaling," is reproduced in "THE  
STUDIO," March, 1924)







LOGHOUSE AT SAHTLAM, VANCOUVER ISLAND, B.C.—CORNER OF LIVING-ROOM. ARCHITECT, HUBERT SAVAGE, A.R.I.B.A., M.R.A.I.C., VICTORIA, B.C. (*See page 29*)



"THE GALLERY ROOM." HOUSE AT CHAMBLY, QUEBEC. ALTERATIONS AND ADDITIONS BY A. D. THACKER, A.R.I.B.A., MONTREAL



SITTING-ROOM DESIGNED BY PAGE AND WARRINGTON, ARCHITECTS, TORONTO



DINING-ROOM DESIGNED BY PAGE AND WARRINGTON, ARCHITECTS, TORONTO





"APPLETREES," OAKVILLE, ONTARIO. ALTERATIONS TO OLD COTTAGE. ARCHITECTS, GEORGE MOORHOUSE AND KING, TORONTO



HOUSE NEAR TORONTO—LIVING-ROOM. ARCHITECT, F. H. MARANI, TORONTO

INTERIORS—AMERICAN



SOLARIUM, HOUSE AT NEW YORK. ARCHITECTS, WALLSER AND GILLETTE  
*Materials: Pale-green reed furniture, upholstered in maroon and gold taffeta. Fireplace, graystone slabs*  
(Photograph: M. E. Hewitt, New York)



DRAWING-ROOM IN CHICAGO. DECORATOR, MARION GHEEN  
*Decorative scheme: Walls in sulphur colour; rugs in yellow and blue; curtains of blue silk*





"VILLA NOVA," PHILADELPHIA—THE  
VESTIBULE. ARCHITECTS, MELLOR,  
MEIGS & HOWE, PHILADELPHIA  
*(Openings to right of stair are outlets for heat)*



INTERIORS—CONTINENTAL



KITCHEN AND DRAWING-ROOM OF A HOUSE IN VIENNA. ARCHITECT, HUGO GORGE, VIENNA. EXECUTED BY R. LORENZ, G.m.b.H., VIENNA

INTERIORS—CONTINENTAL



INTERIORS DESIGNED BY HUGO GORGE, VIENNA, AND EXECUTED BY R. LORENZ, G.m.b.H., VIENNA

INTERIORS—CONTINENTAL



HOUSE IN FREUDENTHAL—THE HALL. ARCHITECT, PROF. JOSEF HOFFMANN, VIENNA



COUNTRY HOUSE, WINKELSDORF. ARCHITECT, JOSEF HOFFMANN, VIENNA



LIBRARY IN WALNUT, WITH BUILT-IN WRITING FLAP. EXECUTED BY KARL SCHREITH. ARCHITECTS, K. HOFMANN AND F. AUGENFELD, VIENNA





HOUSE IN FREUDENTHAL—THE DINING-ROOM. ARCHITECT, JOSEF HOFFMANN, VIENNA



CORNER OF LIBRARY IN A VIENNESE FLAT. WOODWORK IN WALNUT, EXECUTED BY KARL SCHREITH. ARCHITECTS, KARL HOFMANN AND FELIX AUGENFELD, VIENNA

INTERIORS—CONTINENTAL



"VILLA FRIEDENSTEIN," VIENNA—LIBRARY AND DINING-ROOM IN WALNUT, EXECUTED BY KARL ROGENHOFER.  
ARCHITECTS, KARL HOFMANN AND FELIX AUGENFELD, VIENNA





RESIDENCE IN VIENNA. ARCHITECTS, F. KAYM AND A. HETMANEK, VIENNA  
*Materials: Furniture and beams of cherry wood: wall hangings of white tulle, green pile carpet—  
 white skin rug in bedroom*



RESIDENCE IN MISTEK. ARCHITECTS, F. KAYM AND A. HETMANEK, VIENNA  
*Materials: Woodwork in cherry wood and white tulle wall hangings*



INTERIORS—CONTINENTAL



BEDROOM IN ROSEWOOD AND MAHOGANY. ARCHITECT, DR. OSKAR  
WLACH, VIENNA



INTERIOR DESIGNED BY F. KAYM AND A. HETMANEK, VIENNA  
*Materials: Walls and ceiling, dark oak and white stucco work; chimney-piece and door-frame of  
African onyx; green velour curtains*



COUNTRY HOUSE ON A BAVARIAN LAKE—SITTING-ROOM. ARCHITECT, PROF. ERNST HAIGER. (*See page 87*)



SMOKING-ROOM OF A HOUSE IN BERLIN. DESIGNED BY PROF. RICHARD RIEMERSCHMID, PASSING, NEAR MUNICH



INTERIORS—CONTINENTAL



TIMBER-BUILT HOLIDAY HOUSE AT AACHEN—THE SITTING-ROOM. ARCHITECT, RICHARD RIEMERSCHMID, PASSING, NEAR MUNICH



TIMBER-BUILT HOUSE, NEAR LEIPZIG—THE SMOKING-ROOM. ARCHITECT, PROF. A. NIEMEYER, MUNICH





INTERIOR DESIGNED BY PROF. EMIL FAHRENKAMP, DÜSSELDORF  
*Furniture of mahogany; walls, rose and silver; hangings, grey and blue.*



BEDROOM IN TIMBER-BUILT HOUSE, NEAR LEIPZIG. ARCHITECT, PROF. A. NIEMEYER, MUNICH

INTERIORS—CONTINENTAL



LIBRARY IN A HOUSE AT BONN, RESIDENCE OF THE ARCHITECT, FRITZ AUGUST BRENHAUS, COLOGNE





COUNTRY HOUSE ON A BAVARIAN LAKE—DINING AND SITTING-ROOMS. ARCHITECT, PROFESSOR ERNST HAIGER  
(See page 83)



INTERIORS—CONTINENTAL

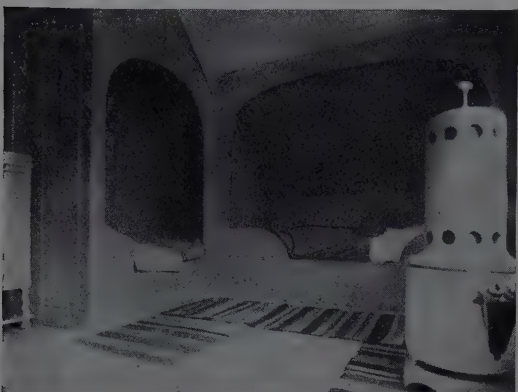


TIMBER-BUILT HOUSE AT HELLERAU, DRESDEN—BEDROOM AND SITTING-ROOM. ARCHITECT, KARL BERTSCH, MUNICH





# INTERIORS—CONTINENTAL



INTERIOR OF BUNGALOW NEAR CHRISTIANIA, DESIGNED BY ALF. B. BRYN, CHRISTIANIA. (See page 36)  
*The white stoves in bedroom and dining-room are electrically heated. The dining-room floor is of red brick, walls and roof of rough grey plaster. Bathroom fittings of ordinary red brick*





"CHATEAU DE BELLERIVE," LAKE OF GENEVA, SWITZERLAND. RESTORATION BY M. TURRETTINI AND G. REVILLIOD, ARCHITECTS. (See page 35)

INTERIORS—CONTINENTAL



"VILLA SULZER," WINTERTHUR. ARCHITECTS, M. TURRETTINI AND G. REVILLIOD



"VILLA BAUR," GENEVA, SWITZERLAND—DINING-ROOM. ARCHITECTS, M. TURRETTINI AND G. REVILLIOD





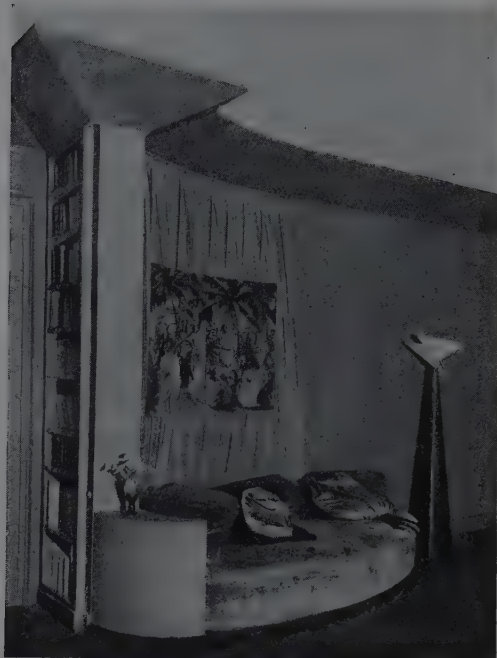
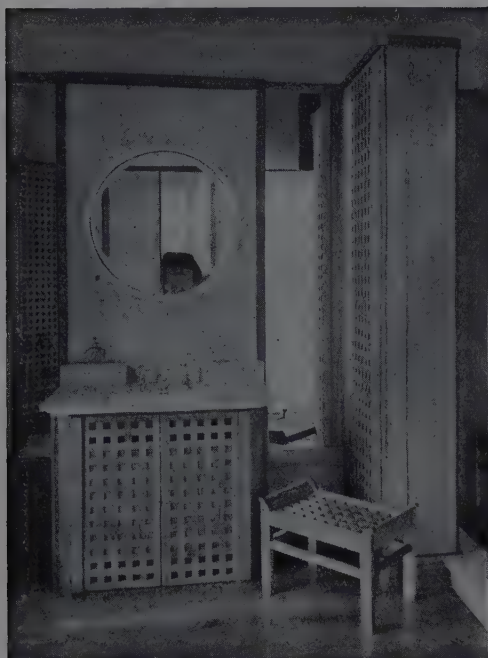
VILLA AT MORGAT, BRITTANY. ARCHITECT, G. C. CHABAL, BREST



BOUDOIR DESIGNED BY LOUIS DOUMERQUE, PARIS. DECORATIVE PANEL BY HENRI PATOU



INTERIORS—CONTINENTAL



BATHROOM AND INTERIOR DESIGNED BY PIERRE CHAREAU, PARIS



STUDY DESIGNED AND EXECUTED BY PIERRE CHAREAU, PARIS. TAPESTRY DESIGNED BY JEAN LURÇAT

# FIREPLACES—CONTINENTAL



STOVES DESIGNED BY PROF. ROBERT OBSIEGER AND EXECUTED BY THE WIENERBERGER WERKSTÄTTENSCHULE FÜR KERAMIC, VIENNA

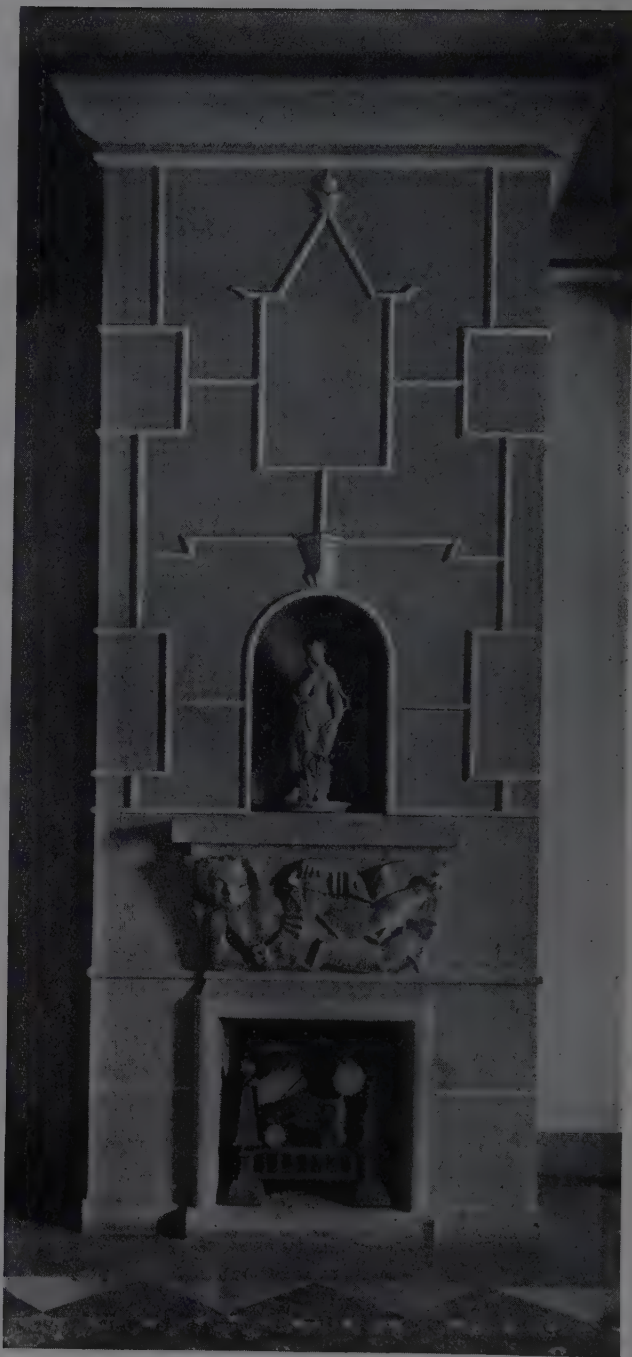
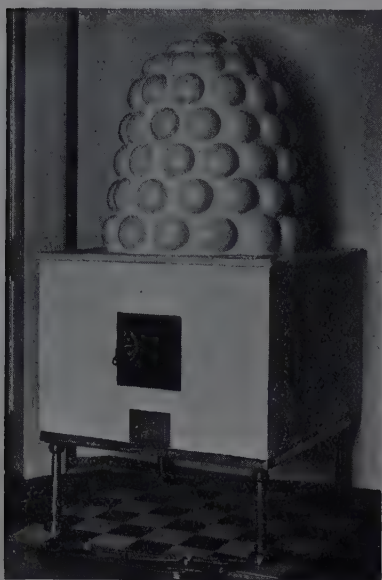
*Left: Dark green with metallic glaze. Right: Yellow glaze with coloured reliefs*



CASING OF BLUE-AND-WHITE TILES FOR IRON STOVE. DESIGNED BY DR. OSKAR WLACH, ARCHITECT, VIENNA, AND EXECUTED BY PROF. R. OBSIEGER, VIENNA



# FIREPLACES—CONTINENTAL



LEFT, STOVES IN WHITE FAÏENCE (THE UPPER IS MOUNTED ON A BRASS PEDESTAL) DESIGNED BY DR. OSKAR WLACH, VIENNA, AND FRITZ AUGUST BREUHAUS, COLOGNE. RIGHT, HALL STOVE DESIGNED BY PROF. E. FAHRENKAMP, ARCHITECT, DÜSSELDORF





DESIGN FOR WALL DECORATION BY  
GEORGE F. HINCHLIFF, 3, THACKERAY  
STREET, KENSINGTON, LONDON





OAK CUPBOARD WITH DRAWERS, DESIGNED BY PETER WAALS, CHESTNUT HOUSE, CHALFORD, GLOUCESTERSHIRE



FURNITURE—BRITISH



OFFICE CHAIR IN WALNUT



WALNUT CHAIR



HALL CHAIR IN OAK



ARMCHAIR IN WALNUT

FOUR CHAIRS DESIGNED AND EXECUTED BY PETER WAALS, CHESTNUT HOUSE, CHALFORD, GLOUCESTERSHIRE



CHAIR, LOW STOOL AND EXTENDING TABLE IN ENGLISH OAK, DESIGNED AND EXECUTED BY A. ROMNEY GREEN,  
CHRISTCHURCH, HANTS.

# FURNITURE—BRITISH



ARMCHAIR DESIGNED BY BARRY PARKER, F.R.I.B.A.,  
LETCWORTH, HERTS



CORNER CHAIR DESIGNED AND MADE BY STANLEY  
PARKER, LETCWORTH, HERTS



FROM "CRABBY CORNER," LETCWORTH. MUSIC STOOL AND MUSIC HOLDER DESIGNED AND MADE BY STANLEY  
PARKER. PIANO BY JOHN BROADWOOD AND SONS, LTD., CONDUIT STREET, LONDON  
(The music holder made out of two ox yokes brought from Portugal)





COTTAGE WASHSTAND IN OAK ; DRESSING TABLE AND CHEVAL GLASS IN BURR WALNUT AND PANELLED BEDSTEAD IN OAK DESIGNED BY MAURICE ADAMS, A.R.I.B.A., AND EXECUTED BY MAURICE ADAMS, LTD., 6, GRANVILLE PLACE, PORTMAN SQUARE, LONDON

FURNITURE—BRITISH



DINING-ROOM CHAIR IN MAHOGANY OR WALNUT, SIMPLE WASHSTAND IN VENEERED WALNUT AND REFECTORY TABLE IN OAK. DESIGNED AND EXECUTED BY STARK BROS., 1, CHURCH STREET, KENSINGTON, LONDON



BEDROOM FURNITURE IN CURA MAHOGANY, WITH EBONY COCK BEADS AND BRONZE HANDLES, DESIGNED BY  
J. HENRY SELLARS, ARCHITECT, MANCHESTER



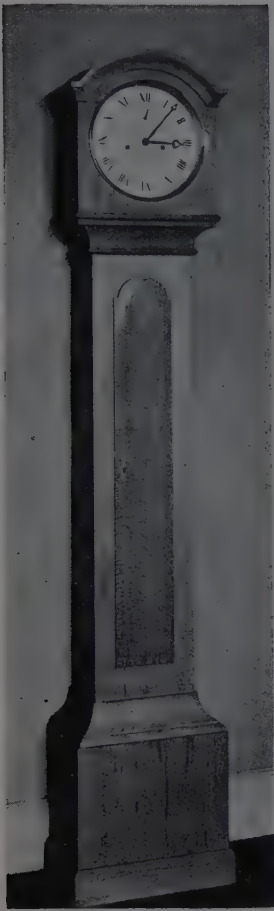
FURNITURE—BRITISH



"TOKEN" COTTAGE BEDSTEAD, STOOL AND DOWRY CHEST IN DARK TEAK AND FLOWERED OAK. DESIGNED AND EXECUTED BY BETTY JOEL, HAYLING ISLAND, HANTS. MIRRORS BY A. J. ROWLEY, CHURCH STREET, KENSINGTON

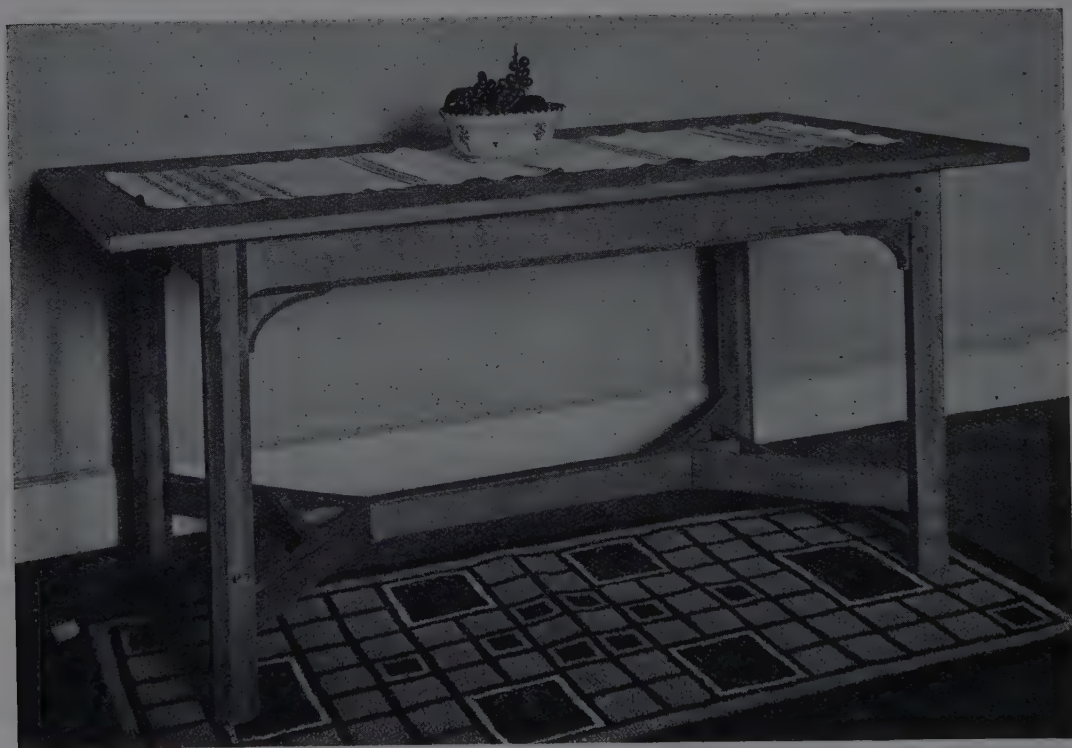


TABLE AND CHAIR OF UNPOLISHED ENGLISH WALNUT DESIGNED BY CHAS. HOLDEN, OF ADAMS, HOLDEN AND PEARSON, AND EXECUTED BY WARING AND GILLOW, LTD., OXFORD STREET, LONDON



CLOCK OF QUARTERED ENGLISH OAK WITH DULL SILVERED DIAL, SIMPLE DRESSER AND SHELVES IN ENGLISH OAK AND THREE STOOLS IN ENGLISH OAK WITH TOPS OF HIDE. DESIGNED BY GORDON RUSSELL AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE

FURNITURE—BRITISH



A SIMPLE OAK DRESSER, WITH WROT IRON DROP HANDLES, AND A DINING-TABLE IN ENGLISH OAK. DESIGNED BY GORDON RUSSELL AND MADE BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE





DRESSING TABLE, STOOL, MIRROR AND CANDLESTICKS  
IN FINELY FIGURED ENGLISH WALNUT, LINED WITH  
CEDAR, DESIGNED BY GORDON RUSSELL AND MADE  
BY RUSSELL & SONS, BROADWAY, WORCESTERSHIRE

FURNITURE—BRITISH



GATE-LEG TABLE IN ENGLISH BROWN OAK, WITH OCTAGONAL TOP AND TWO CUPBOARDS, AND A BENCH OF ENGLISH OAK WITH SEAT OF INTERLACED HIDE. DESIGNED BY GORDON RUSSELL AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE



CHEST-ON-STAND IN ENGLISH OAK, LINED WITH CEDAR, HANDLES OF FORGED BRASS, ENGLISH OAK STOOL WITH TOP OF INTERLACED RUBBER AND LEATHER AND AN ENGLISH OAK STOOL, WITH WAGON CHAMFERING, DESIGNED BY GORDON RUSSELL AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE



FURNITURE—BRITISH AND CONTINENTAL



DESK AND WASHSTAND DESIGNED BY J. A. CAMPBELL, 12, BUCKINGHAM STREET, ADELPHI, LONDON, AND EXECUTED BY PETER WAALS, CHALFORD, GLOUCESTERSHIRE



"HANS ANDERSEN" NURSERY FURNITURE. CARVING AND JOINERY EXECUTED BY AXELSEN, COPENHAGEN, PAINTING BY ARTISTS OF THE ROYAL DANISH PORCELAIN FACTORY, COPENHAGEN.  
*Panel illustrates "Clumsy Hans"*



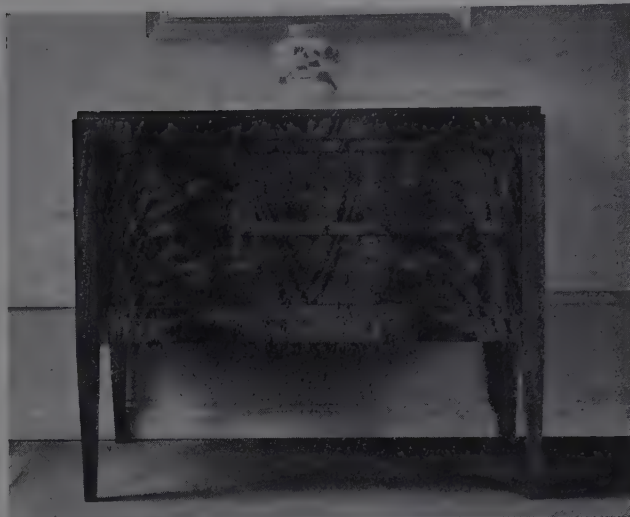
BEDROOM FURNITURE DESIGNED BY J. A. CAMPBELL, 12, BUCKINGHAM STREET, ADELPHI, LONDON, AND EXECUTED BY PETER WAALS, CHALFORD, GLOUCESTERSHIRE

FURNITURE—CONTINENTAL



CHAIR AND WRITING TABLE DESIGNED AND EXECUTED BY C. MALMSTEN, STOCKHOLM





CLOCK DESIGNED AND EXECUTED BY C. MALMSTEN, STOCKHOLM. CHEST OF DRAWERS AND BOOKCASE IN AFRICAN MAHOGANY DESIGNED AND EXECUTED BY CHR. RASCH, COPENHAGEN  
(Clock purchased by the National Museum, Stockholm)

FURNITURE—CONTINENTAL



CHEST OF DRAWERS IN CHERRY WOOD DESIGNED BY KARL HOFMANN AND FELIX AUGENFELD, VIENNA, AND EXECUTED BY KARL SCHREITL



SIDEBOARD DESIGNED BY DR. JOSEF FRANK

FURNITURE—CONTINENTAL



ESCRITOIRE DESIGNED BY DR. JOSEF FRANK



WALNUT SIDEBOARD WITH BRONZE FITTINGS DESIGNED BY DR. OSKAR WLACH, ARCHITECT, VIENNA



FURNITURE—CONTINENTAL



WALNUT TABLE DESIGNED BY DR. OSKAR WLACH, ARCHITECT, VIENNA



CABINET AND ESCRITOIRE IN WALNUT DESIGNED BY KARL HOFMANN AND FELIX AUGENFELD, VIENNA, AND EXECUTED BY KARL SCHREITL, VIENNA

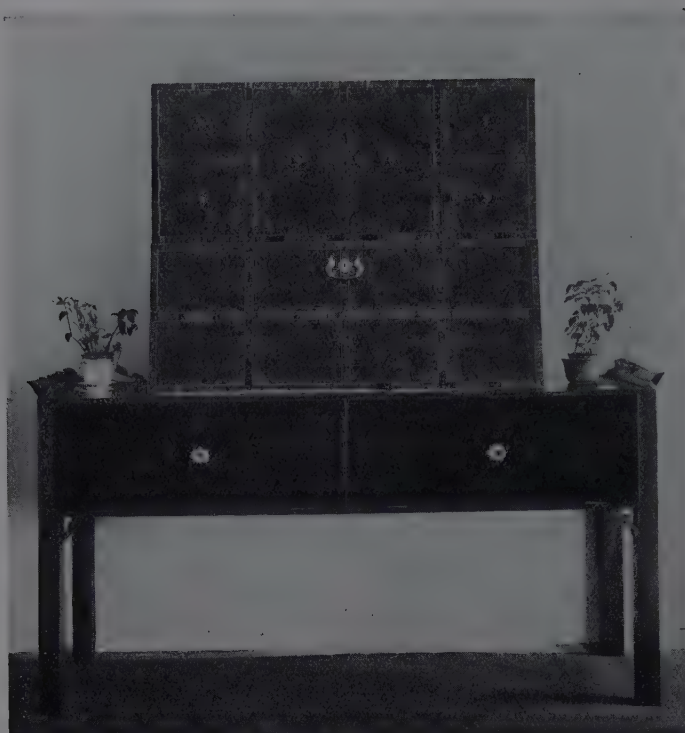


MAHOGANY CHEST OF DRAWERS WITH BRONZE FITTINGS DESIGNED BY DR. OSKAR WLACH, VIENNA



CABINET OF GLASS AND MAHOGANY DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY AUGUST KNOBLOCH'S SUCCESSOR. WALNUT CHEST OF DRAWERS, WITH BRONZE FITTINGS, DESIGNED BY DR. OSKAR WLACH, VIENNA

FURNITURE—CONTINENTAL



WALNUT CABINET WITH BRONZE FITTINGS DESIGNED BY DR. OSKAR WLACH, ARCHITECT, VIENNA



CABINET (OPEN) DESIGNED BY PROF. OTTO PRUTSCHER EXECUTED BY AUGUST KNOBLOCH'S SUCCESSOR, CARVING BY PROF. BARWIG, MARQUETRY BY FRANZ MAKOWEC





CABINET DESIGNED BY DR. OSKAR WLACH,  
ARCHITECT, BERLIN. DECORATION BY FRAU  
ANNY SCHROEDER EHRENFEST, VIENNA

FURNITURE—CONTINENTAL



SIDEBOARD AND SERVING TABLE IN CAUCASIAN WALNUT DESIGNED BY PROF. ERNST SCHNECKENBERG, BERLIN



PLATE CHEST OF ROSEWOOD WITH SILVER BOSSES DESIGNED BY PAUL LEWY, ARCHITECT, BERLIN



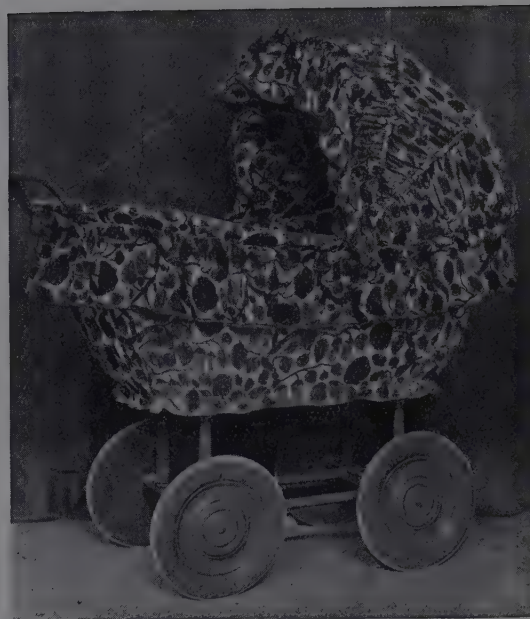
BOOKCASE DESIGNED BY FRITZ AUGUST BRENHAUS, ARCHITECT, COLOGNE



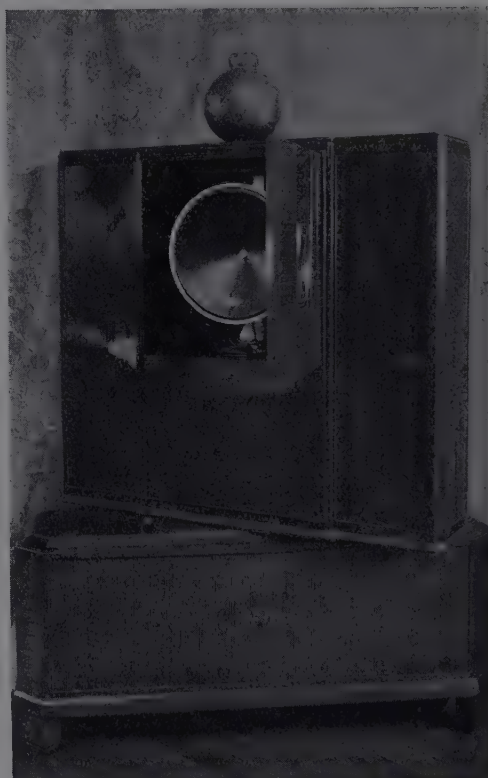
FURNITURE—CONTINENTAL



MIRROR FRAME IN BLACK AND GOLD DESIGNED AND EXECUTED BY LOUIS SÛE ET MARE, PARIS



BABY'S PERAMBULATOR; ROYAL BLUE LACQUER AND PRINTED MUSLIN DESIGNED BY "MARTINE" (PAUL POIRET) PARIS



WIRELESS INSTALLATION FOR DRAWING-ROOM DESIGNED BY PHILIPPE PETIT AND REVÉ JOUBERT, 19 RUE DE LA MADELEINE, PARIS



TOILET TABLE OF POLISHED ASH AND SYCAMORE, INLAID IVORY AND EBONY, BY MARCEL CHARPENTIER, PARIS



COUCH OF MACASSAR EBONY, INLAID WITH IVORY AND UPHOLSTERED IN SILK DAMASK DESIGNED BY J. KUHLMANN, PARIS



FURNITURE—CONTINENTAL



ARMCHAIRS UPHOLSTERED IN GREY LEATHER AND IN PRINTED LINEN "FABRIC MARTINE" DESIGNED AND EXECUTED BY "MARTINE" (PAUL POIRET), PARIS



GILT ARMCHAIR DESIGNED AND EXECUTED BY LOUIS SUE ET MARE, PARIS. UPHOLSTERED IN BEAUVAIS TAPESTRY DESIGNED BY M. TAQUOY, PARIS



SMOKE-ROOM CHAIR, DESIGNED AND EXECUTED BY DOMINIQUE, PARIS

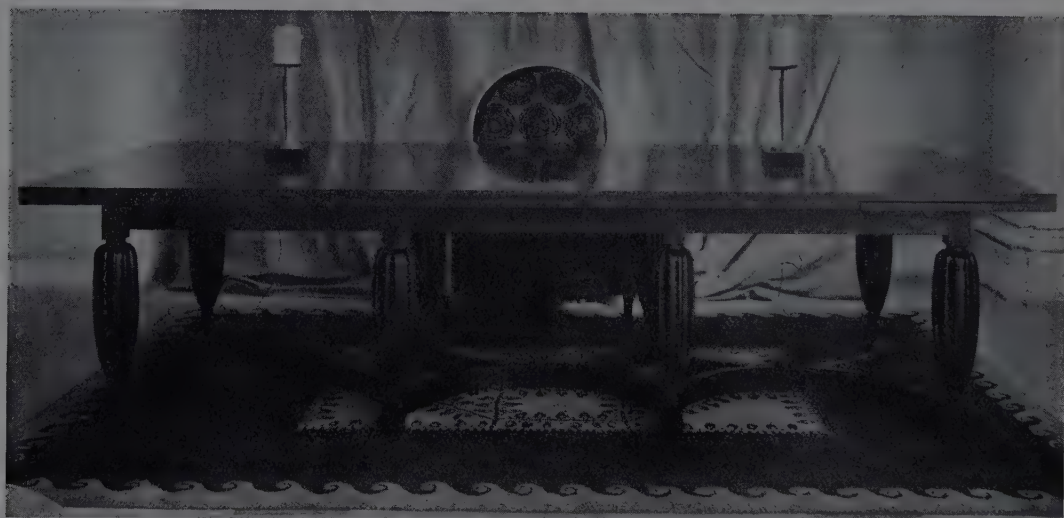
*Upholstery: Orange silk inside, black silk outside; pedestal and feet of ebony with pewter decoration*





BOOKCASE AND TABLE IN POLISHED ASH. DESIGNED  
AND EXECUTED BY MARCEL CHARPENTIER, PARIS

FURNITURE—CONTINENTAL



BOOKCASE OF EBONY INLAID WITH IVORY, CABINET OF "LOUPE D'AMBOIRE" INLAID WITH IVORY AND DINING-TABLE OF POLISHED OAK DESIGNED AND EXECUTED BY J. RUHLMANN, PARIS

FURNITURE—CONTINENTAL AND  
SOUTH AFRICAN



CHEST IN OAK DESIGNED BY A. J. KROPHOLLER, B.N.A., WASSENAAR, HOLLAND  
(Plaques by Mendes da Costa, "Adam and Eve before and after the Fall." Corner ornaments—owls)



OCCASIONAL CHAIR AND TEA WAGON WITH REMOVABLE TRAY DESIGNED BY H. S. TOMPKINS FOR JOSCELYNES LTD.,  
JOHANNESBURG

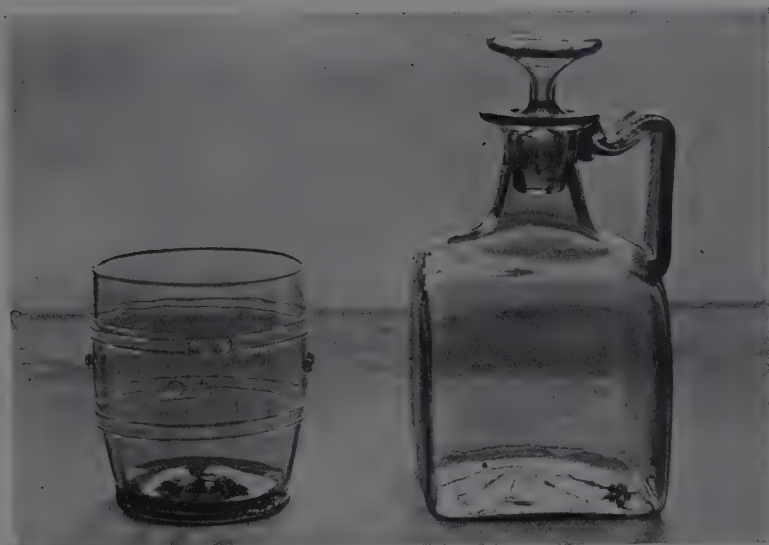


POTTERY—BRITISH



EARLY MORNING TEA-SET, JUGS, LEAF BOWL, EGG-SET AND JAM OR SUGAR JAR DESIGNED AND MADE BY THE RAVENCOURT POTTERY, LONDON. (*By permission of the Bestway Cookery Book*)

POTTERY AND GLASSWARE—BRITISH



GOBLET MADE BY THOMAS SMITH, JUG MADE BY THOMAS CARDOE, WHITEFRIARS GLASS BY JAMES POWELL AND SONS (WHITEFRIARS) LTD., 98, WIGMORE STREET, LONDON, AND WEALDSTONE



LARGE SLIPWARE PLATE, GALENA GLAZED; CELADON COFFEE POT (STONEWARE) AND STONEWARE VASE, DECORATED WITH IRON, COBALT AND COPPER UNDER THE GLAZE. DESIGNED AND EXECUTED BY BERNARD LEACH, ST. IVES, CORNWALL

POTTERY—BRITISH



PAINTED TILES FROM THE WORKS OF CARTER, STABLER AND ADAMS, POOLE, DORSET. NURSERY RHYMES DESIGNED BY DORA BATTY, BIRDS BY HAROLD STABLER, FLOWERS BY JOHN ADAMS AND ERNA MANNERS



# POTTERY—BRITISH



I, II, III, IV AND VI PAINTED POTTERY; V SLIP-PAINTED DISH, DESIGNED BY TRUDA ADAMS AND EXECUTED BY CARTER, STABLER AND ADAMS, POOLE, DORSET



SOON POTTERY DESIGNED AND EXECUTED BY R. F. WELLS, 417, KING'S ROAD, CHELSEA

# POTTERY—BRITISH



BOWL OF LEAF BORDER SUNG WARE, DARK BLUE SPOT SHOWER SUNG VASE WITH WOODEN COVER, AND BOWL OF FEATHERED SUNG, DESIGNED AND EXECUTED BY HARRY NIXON, FOR DOULTON AND COMPANY LTD., BURSLEM, STOKE-ON-TRENT



WEDGWOOD BLACK BASALT WARE, WITH INLAID DECORATION IN WHITE, THROWN AND TURNED BY THOMAS SIMPSON, DECORATED BY ARTHUR HOLLAND FOR AND IN COLLABORATION WITH A. MARRIOTT POWELL, OF JAMES POWELL AND SONS (WHITEFRIARS) LTD., 98, WIGMORE STREET, LONDON



LUSTRE POTTERY DESIGNED AND EXECUTED BY PILKINGTON'S TILE AND POTTERY CO., LTD., CLIFTON JUNCTION, MANCHESTER



LACQUER PANEL, "HUNTSMAN'S PARADISE," BY RECO CAPEY; SILVER AND ENAMEL BOX, BY J. C. BETTS, CLEMENT DANE STUDIO; SHELL MOUNTED AS FRUIT DISH IN SILVER AND ENAMEL, ON IVORY STEM INLAID WITH GOLD, DESIGNED BY EDWARD SPENCER, OF THE ARTIFICERS' GUILD, FOR D. Y. CAMERON, ESQ., R.A.; SILVER TEAPOT, DESIGNED BY EDWARD SPENCER, EXECUTED BY S. JOBE





POTTERY—CONTINENTAL



"THE GOOD SHEPHERD," "THE MAID AND THE ENCHANTED KNIGHT" AND "BOY WITH LAMB." POTTERY GROUPS DESIGNED BY H. HANSEN AND EXECUTED BY THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY, DENMARK



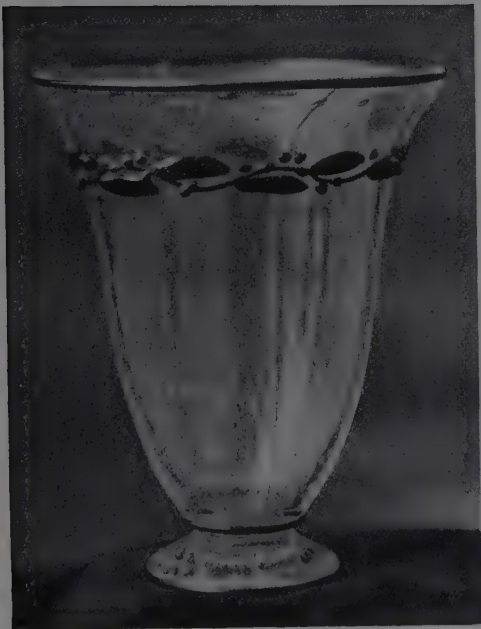
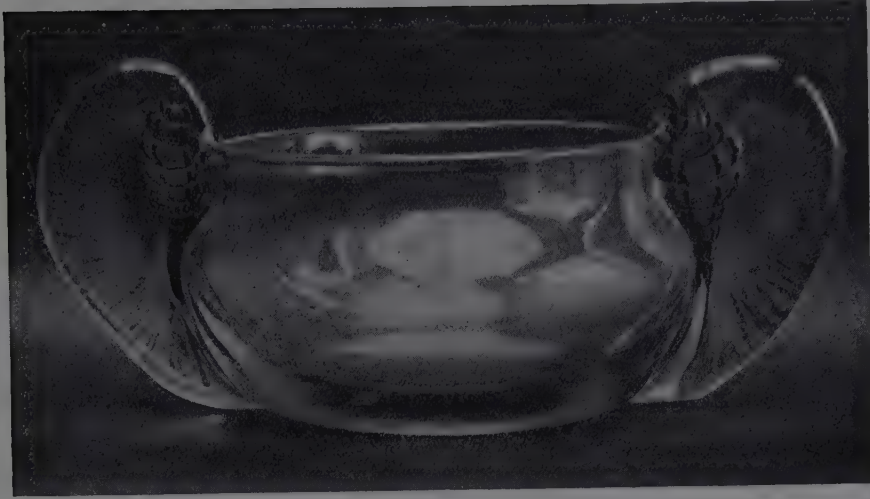
STONEWARE DESIGNED BY CHR. JOACHIM, NORDSTRÖM AND GEORG THYLSTRUP, RESPECTIVELY, AND EXECUTED BY THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY, DENMARK

GLASSWARE—CONTINENTAL



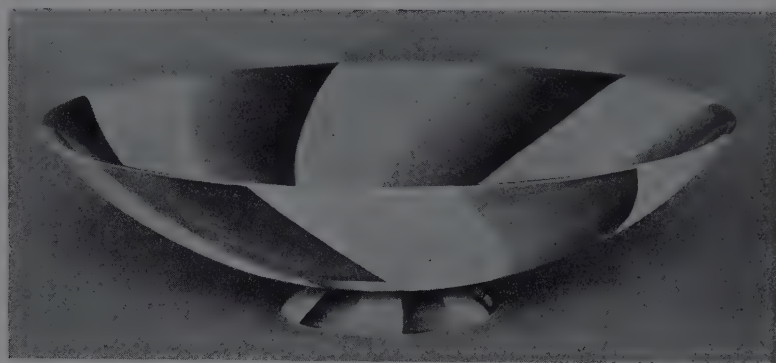
ENGRAVED GLASSWARE DESIGNED BY R. BALLET, PARIS  
EXECUTED BY THE COMPAGNIE DES CRISTALLERIES DE BACCARAT





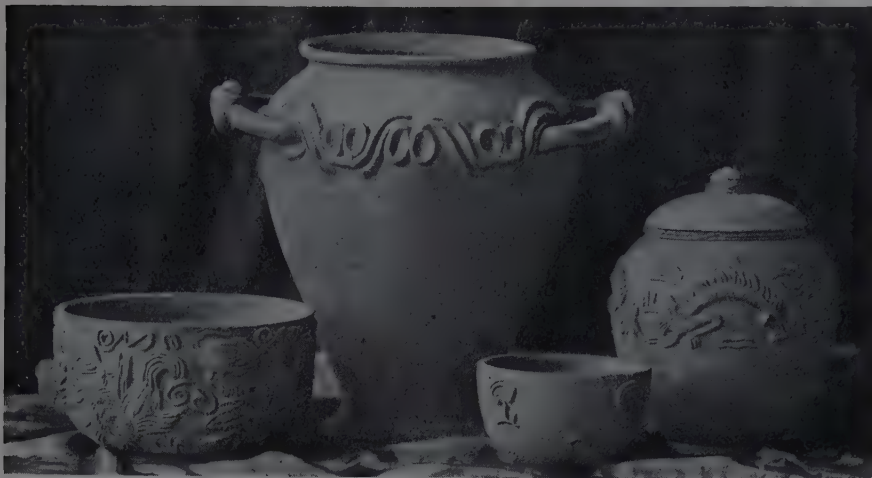
BOWL DESIGNED AND EXECUTED BY R. LALIQUE, PARIS  
GLASSWARE DESIGNED BY DAUM FOR THE GLASS MANUFACTORY, NANCY

POTTERY—CONTINENTAL

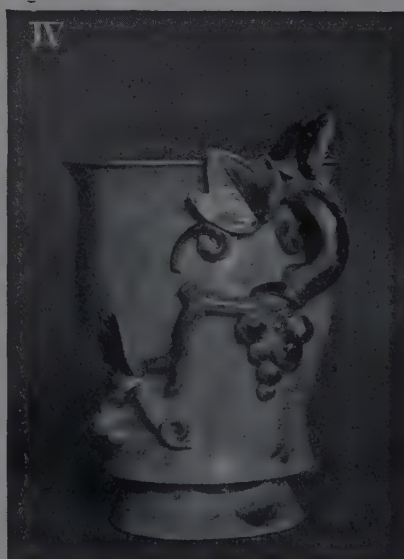


POTTERY FROM THE WIENER WERKSTÄTTE DESIGNED AND EXECUTED BY D. PECHE, VIENNA

POTTERY—CONTINENTAL



POTTERY DESIGNED AND EXECUTED BY ALICE TEICHTNER, VIENNA



I VASE IN "PÂTE DE VERRE," TOPAZ, YELLOW AND BROWN, DESIGNED AND EXECUTED BY F. DECORCHEMENT, PARIS, FOR G. ROUARD, PARIS. II AND III BLUE AND WHITE MAJOLICA VASES DESIGNED AND EXECUTED BY PROF. MAX LÄGER FOR THE GROSßH. MAJOLIKA MANUFAKTUR, KARLSRUHE. IV POTTERY DESIGNED BY MARIA LIKARZ



## METALWORK—BRITISH



I SPORTS TROPHY OF POLISHED BRONZE DESIGNED BY GORDON RUSSELL. II AND III COPPER BOWL DESIGNED AND EXECUTED BY MARY TURNER, BELFAST. IV COVERED BOWL IN SILVER, SET WITH OPALS AND AMETHYSTS, BY ARTHUR NEVILL KIRK, HAMPSTEAD, LONDON. V BOWL, PLANT POT HOLDER AND TOBACCO JAR (WITH FALSE BOTTOM ASH TRAY) IN OXYDISED COPPER WITH BORDERS OF PEWTER, DESIGNED AND MADE BY HUGH WALLIS, ALTRINCHAM



COAL VASE IN BRASS, REPOUSSÉ DESIGN, AND PLANT POT HOLDER IN BRASS, WITH DROP HANDLES AND REPOUSSÉ BORDER, DESIGNED AND MADE BY HUGH WALLIS, ALTRINCHAM

# METALWORK—BRITISH



SILVER BOWL ON STAND OF BRONZE ORNAMENTED WITH MOONSTONE, DESIGNED BY EDWARD SPENCER, EXECUTED BY CHARLES MOXEY AND SAM SMITH, ARTIFICERS GUILD

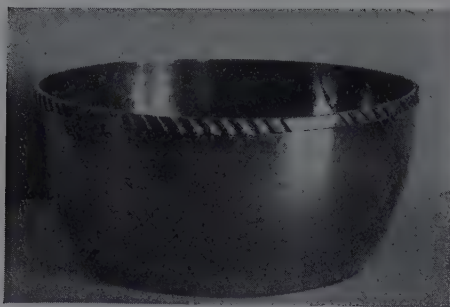


LARGE BOWL OF WALNUT MOUNTED WITH PEARL SHELL AND SILVER GILT, DESIGNED BY EDWARD SPENCER AND EXECUTED BY CHARLES MOXEY, ARTIFICERS GUILD



POWDER PUFF BOX IN CRYSTAL AND SILVER GILT, TWO CIGARETTE BOXES IN IVORY AND SILVER, AND COCOANUT SHELLS MOUNTED IN SILVER WITH ROCK CRYSTAL. DESIGNED BY EDWARD SPENCER AND EXECUTED BY FRANK JOBE, ARTIFICERS GUILD, 4, CONDUIT STREET, LONDON

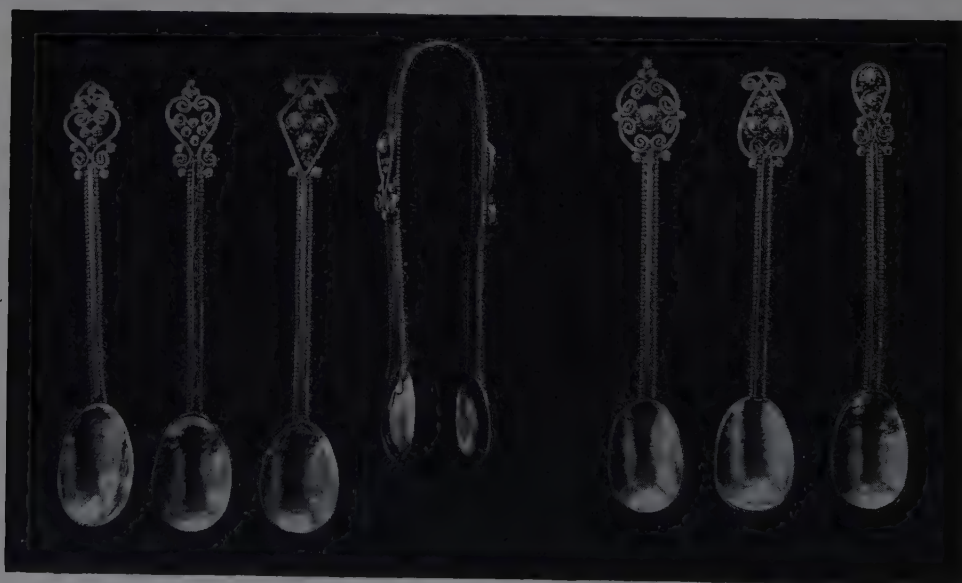
# METALWORK—BRITISH



BRASS BOWLS DESIGNED AND EXECUTED BY J. P. STEELE, LETCHWORTH, HERTS.



TEA SERVICE IN SILVER WITH NIELLO ENRICHMENTS AND CARVED EBONY HANDLE DESIGNED AND EXECUTED BY CHAS. A. PURBROOK, 2, STAMFORD BRIDGE STUDIOS, FULHAM, LONDON



HAND-MADE SILVER TEASPOONS AND SUGAR TONGS DESIGNED AND EXECUTED BY JESSIE SIDEBOTHAM, HEATON MOOR, NEAR STOCKPORT



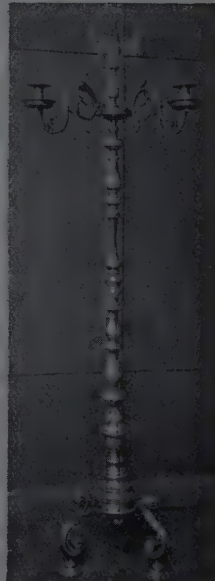


FOUR-LIGHT CANDLE BRACKET IN OXYDISED SILVERED BRASS DESIGNED BY C. A. LLEWELLYN ROBERTS AND EXECUTED BY THE BIRMINGHAM GUILD LTD., BIRMINGHAM



CHASED BRASS CLOCK WITH SILVER NUMERALS AND HANDS. BRASS CANDLESTICKS DESIGNED FOR RAPID AND INEXPENSIVE PRODUCTION IN QUANTITIES AND MADE BY BERNARD CUZNER, BIRMINGHAM

# ELECTRIC-LIGHT FITTINGS—BRITISH



CANDELABRA, LANTERNS, ETC., DESIGNED AND EXECUTED BY FARADAY AND SON LTD., 146-150 WARDOUR STREET, LONDON

METALWORK—CONTINENTAL.



OVAL BOWL; TABLESPOONS; CARVED CIGARETTE BOX AND TEA STRAINERS; LAMP ON IVORY PEDESTAL, SURMOUNTED  
 BY A DOLPHIN; SILVER GILT FILIGREE CLOCK WITH TOPAZ ORNAMENTATION ON YELLOW MARBLE BASE. SILVER  
 AND IVORY WARE DESIGNED AND EXECUTED BY MÄRTA AF EKENSTAM, MALMO



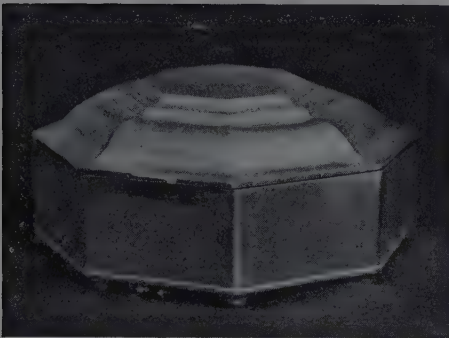
METALWORK—CONTINENTAL



SILVER CHOCOLATE POT WITH IVORY HANDLE  
BY J. PUIFORCAT, PARIS



TEA KETTLE IN BRASS BY P. F. BERNHARD  
REIMANN, BERLIN



CAKE BOXES OF HIGHLY POLISHED BRASS BY ALOIS WÖRLE, MUNICH





BRASS CANDELABRA DESIGNED AND EXECUTED BY ALOIS WÖRLE, MUNICH



COFFEE MACHINE IN BRASS PLATED WITH GERMAN SILVER WITH ETCHED ORNAMENTATION, HIGHLY POLISHED, DESIGNED AND EXECUTED BY ALOIS WÖRLE, MUNICH. PRESIDENT'S BELL IN BRONZE DESIGNED AND EXECUTED BY P. F. BERNHARD REIMANN, BERLIN

# METALWORK—CONTINENTAL



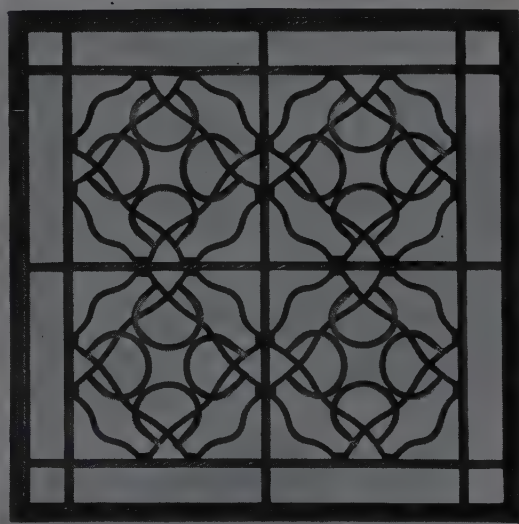
LANTERN OF BRONZED BLOWN GLASS DESIGNED AND EXECUTED BY E. A. SANDOZ, PARIS



IRON GRILL FROM SOCIETÀ UMANITARIA; STUDENTS' WORK FROM SCUOLE LABORATORIO SERALI D'ARTE APPLICATA ALL' INDUSTRIA, MILAN



BANK CALENDAR OF HAMMERED IRON DESIGNED AND EXECUTED BY SZABO, PARIS



IRON GRILL FROM SOCIETÀ UMANITARIA; STUDENTS' WORK FROM SCUOLE LABORATORIO SERALI D'ARTE APPLICATA ALL' INDUSTRIA, MILAN



METALWORK—CONTINENTAL

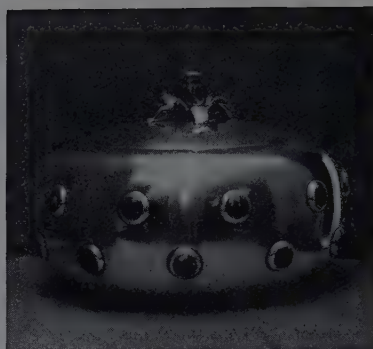


TRELLIS GATE FOR A COUNTRY HOUSE DESIGNED BY DR. PHILIPP NITZE AND EXECUTED BY JULIUS SCHRAMM, BERLIN

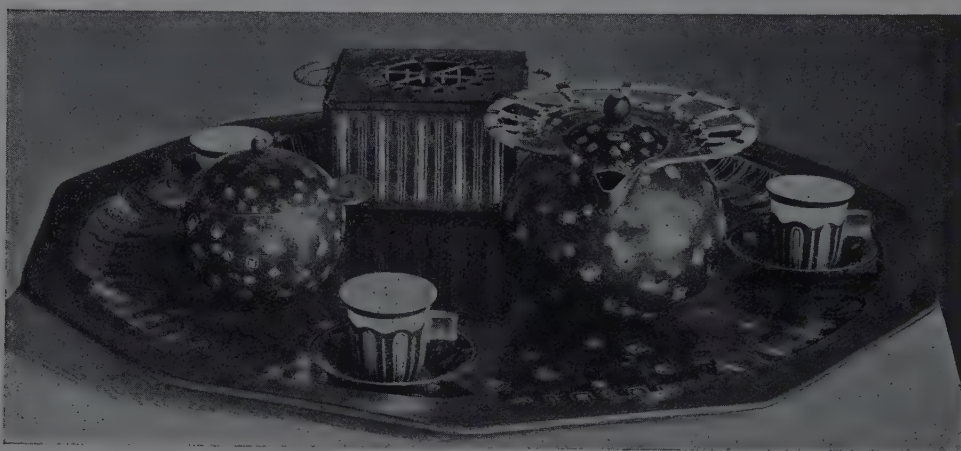


GILT WROUGHT IRON RADIATOR SCREEN FOR FIREPLACE BY EDGAR BRANDT, PARIS

METALWORK—CONTINENTAL



SILVER TEAPOT WITH HANDLE OF LAPIS LAZULI AND SILVER BISCUIT BOX ENRICHED WITH LAPIS LAZULI  
DESIGNED AND EXECUTED BY J. PUIFORCAT, PARIS



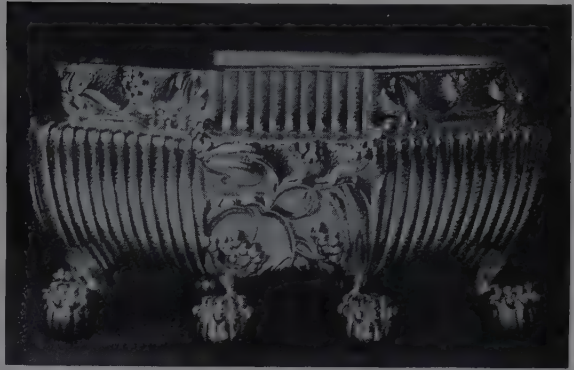
TEA-SET IN BLACK METAL INCRUSTED WITH SILVER DESIGNED BY JEAN DUNAND, PARIS



COFFEE SERVICE IN SILVER-PLATED BEATEN COPPER DESIGNED AND EXECUTED BY EUGÈNE ET GEORGES CAPON,  
PARIS



METALWORK—CONTINENTAL



CUT GLASS VASE DESIGNED BY PROF. J. HOFFMANN AND JARDINIÈRE IN BEATEN SILVER DESIGNED BY D. PECHE  
EXECUTED BY THE WIENER WERKSTÄTTE



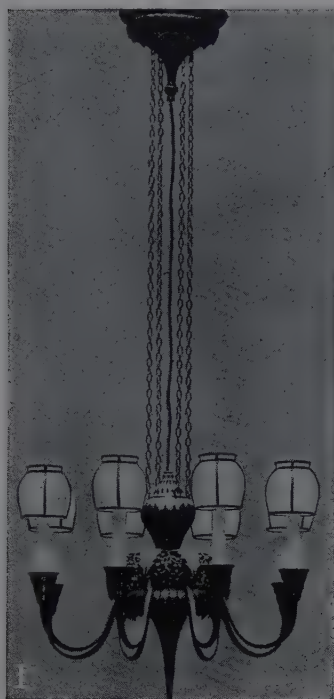
EMBOSSSED SILVER, WITH ENGRAVED ACANTHUS LEAVES AND HANDLES OF RUSSIAN LEATHER, DESIGNED AND  
EXECUTED BY EMIL LETTRÉ, BERLIN



TEA SERVICE IN SILVER AND IVORY DESIGNED BY PROF. J. HOFFMANN AND EXECUTED BY THE WIENER  
WERKSTÄTTE



# ELECTRIC LIGHT FITTINGS—CONTINENTAL



ELECTRIC LIGHT PENDANTS AND TABLE LAMPS, I AND III DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT, VIENNA, II (IN PALE COLOURED SILK) BY PROF. ERNST SCHNECKENBERG, BERLIN, IV AND VI SILVER LAMPS DESIGNED AND EXECUTED BY MÄRTA AF EKENSTAM, MALMOE, V BY DR. OSKAR WLACH, ARCHITECT, VIENNA



I



II



III



IV

CRETONNES PRODUCED BY W. FOXTON, I, PATERNOSTER SQUARE, LONDON, DESIGNED BY: I AND IV MINNIE MCLEISH; II CONSTANCE IRVING; III G. R. RIGLEY





BRACKET CLOCK IN CASE OF ENGLISH WALNUT DESIGNED BY GORDON RUSSELL AND EXECUTED BY RUSSELL AND SONS, BROADWAY, WORCESTERSHIRE. "BLUEBEARD'S WIFE," PAINTED PANEL OF STAINED GLASS WINDOW; DESIGNED AND EXECUTED BY HARRY CLARKE, DUBLIN. (*By permission of A. E. Wood, Esq., K.C.*) STAINED GLASS WINDOW IN ANTIQUE AND SLAB GLASS DESIGNED AND EXECUTED BY B. DEAN WALMSLEY, ST. ANNE'S-ON-SEA. CASKETS IN PINE AND OAK DESIGNED AND EXECUTED BY A. ROMNEY GREEN, CHRISTCHURCH, HANTS.





A PANEL OF TORFYN TAPESTRY DESIGNED BY JEAN ORAGE AND WOVEN BY "THE SCOTTISH FOLK FABRICS"



TWO WALL-PAPERS PRODUCED BY ARTHUR SANDERSON AND SONS LTD., 52-55, BERNERS STREET, LONDON, (RIGHT) DESIGNED BY LÉON BAKST

MISCELLANEOUS—BRITISH



CENTRE OF BEDSPREAD DESIGNED AND EXECUTED BY GLADYS A. WYLLIE, EDINBURGH "MODERN EMBROIDERIES SOCIETY," AND PAINTED BOX DESIGNED AND EXECUTED BY DORIS A. WALMSLEY, ACCRINGTON "THE CIRCLE CRAFT WORKERS." HAND LOOM CARVED AND PAINTED IN BRIGHT COLOURS DESIGNED AND EXECUTED BY STANLEY PARKER, LETCHWORTH, HANTS.



TWO WALL-PAPERS—"THE PIPPIN" (LEFT) DESIGNED BY THE LATE ALBERT WARNER, AND "THE PATCH" (RIGHT), HAND-PRINTED "TEXTURE PATTERN" FOR VARIOUS COLOUR COMBINATIONS FOR JEFFREY AND CO. LTD., 64, ESSEX ROAD, ISLINGTON, LONDON





OAK NEWEL POST DESIGNED AND CARVED BY ERIC SHARPE, WHITCHURCH, HANTS. STAINED GLASS WINDOW DESIGNED BY REGINALD BELL, 9A, CHURCH ROW, HAMPSTEAD. WALNUT NEWEL POST DESIGNED AND EXECUTED BY E. A. GALE, THE SCHOOL OF WOOD CARVING, SOUTH KENSINGTON



TWO HAND-PRINTED WALL-PAPERS PRODUCED BY JOHN LINE AND SONS LTD., TOTTENHAM COURT ROAD, LONDON —"THE HASSAN" DESIGNED BY G. FISHER JONES AND "TITANIA" DESIGNED BY W. W. CLARKE PITTS





HAND-WOVEN CARPET DESIGNED BY EVELYN GLEESON, MADE BY THE DUN EMER GUILD, DUBLIN



HAND-SPUN, HAND-WOVEN AND HAND-DYED FRIEZE PANEL, DESIGNED AND EXECUTED BY K. GRASSETT AND G. THOMAS, THE LONDON SCHOOL OF WEAVING



SILK CURTAINS IN "BATIK" BY JESSIE M. KING, KIRKCUDBRIGHT. SUBJECT, "LITTLE SISTER AND FAIRE BROTHER"  
(Colour scheme: Gold, orange and red on a purple background)



STAINED GLASS PANEL FOR THE OUTER DOOR OF A LONDON HOUSE, DESIGNED AND EXECUTED BY MARTIN TRAVERS,  
11, LETTICE STREET, LONDON



MISCELLANEOUS—CONTINENTAL



PILLOW LACE FROM THE WIENER WERKSTÄTTE  
DESIGNED BY ANNY EHRENFELD SCHRÖDER



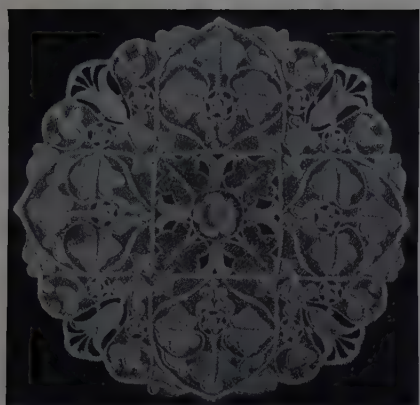
LINEN FABRIC DESIGNED BY P. DARIEL, PARIS  
(Colours: Black, brown and scarlet on white)



LINEN FABRICS—"LES COURGES" AND "MONNAIE DU PAPE" DESIGNED BY FRANCIS JOURDAIN, PARIS



MISCELLANEOUS—CONTINENTAL



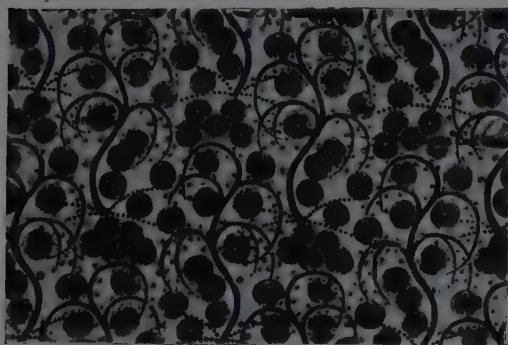
D'OYLEY BY CLARA WAVER, COPENHAGEN



CUSHION BY WESTERGAARD, COPENHAGEN



WALL-HANGING IN BRIGHT WOOL EMBROIDERY DESIGNED AND EXECUTED BY JOSEFINE KLOBVSICKY, ZWEYBRÜCK-PROÇHASKA SCHOOL, VIENNA



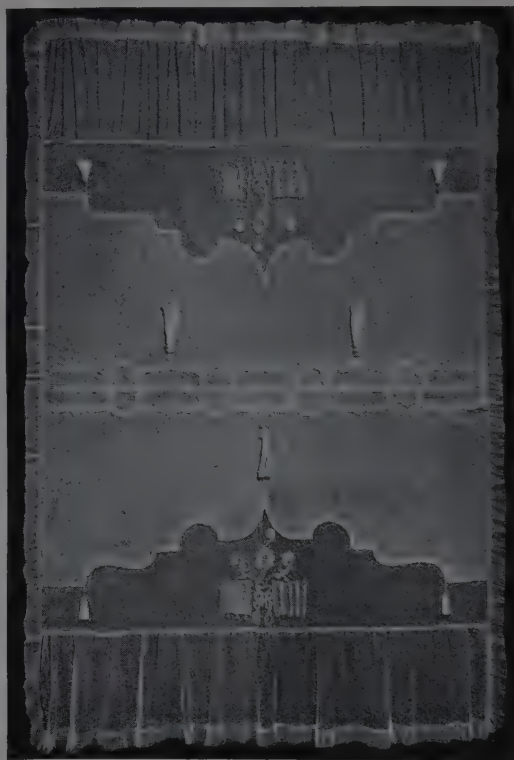
DESIGNS FOR LINEN FABRIC AND WALL-PAPER BY P. DARIEL, PARIS

# MISCELLANEOUS—CONTINENTAL

II



I AND III BELL PUSHES DESIGNED BY KARL HAGENAUER, ARCHITECT, VIENNA. II TULLE TABLE CENTRE IN BRIGHT COLOURING, DESIGNED AND EXECUTED BY HELENE BREIDENBACH, ZWEYBRÜCK-PROCHASKA SCHOOL, VIENNA



TULLE BEDSPREADS FROM THE WIENER WERKSTÄTTE. DESIGNED BY DAGOBERT PECHE





I



II



III



IV

I PILLOW LACE D'OYLEY DESIGNED BY PECHE AND EXECUTED BY THE WIENER WERKSTÄTTE. II PANEL FOR SCREEN IN APPLIQUÉ FROM THE KUNSTGEWERBE-UND-HANDWERKERSCHULE, CHARLOTTENBURG, BERLIN, EXECUTED BY FRAU DR. HELENE VÖLCKER. III WALL-PAPER "IN THE COUNTRY" DESIGNED BY RAY SCHERDEL, PARIS. IV FELT CARPET FOR BABY'S ROOM DESIGNED AND EXECUTED BY "ARS LENCI," TURIN



MISCELLANEOUS—CONTINENTAL



CUSHION DESIGNED AND EXECUTED BY  
J. EJCKA, WIENER WERKSTÄTTE



WALLPAPER DESIGNED BY FRÄULEIN RAAK  
AND PRODUCED BY ADOLPH BURCHARDT  
SOEHNE, BERLIN



"LES MOUTONS EN CORRÈZE" TAPESTRY IN WOOL DESIGNED BY FERNAND MAILLAUD, PARIS  
(Musée National du Luxembourg, à Paris)

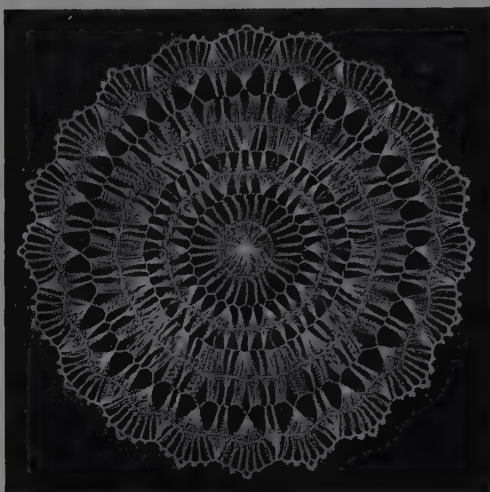


TEA COSIES DESIGNED AND EXECUTED BY "ARS LENCI," TURIN

MISCELLANEOUS—CONTINENTAL.



WALLPAPER DESIGNED BY FRL. GÖSCHEN AND  
EXECUTED BY ADOLPH BURCHARDT SOEHNE,  
BERLIN



D'OYLEY IN TATTING DESIGNED AND EXECUTED  
BY F. PAYER, OESTERREICHISCHER WERKBUND,  
VIENNA



"ST. GENEVIEVE" GOLD BROCADE EMBROIDERY  
DESIGNED AND EXECUTED BY FRAU LILLI VETTER,  
ASCHAU BEI PRIEN, BAVARIA



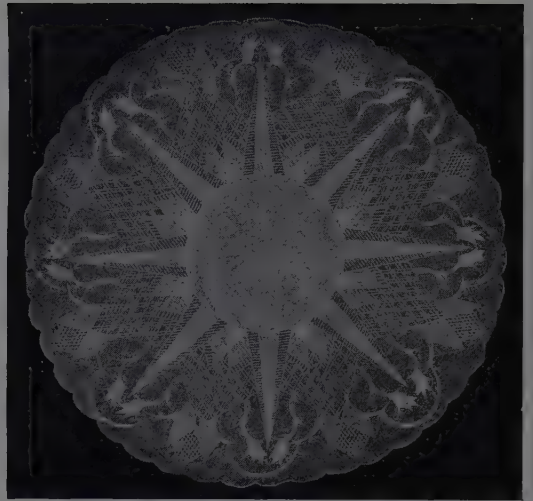
COVER IN WHITE TULLE FOR SMALL TABLE  
DESIGNED AND EXECUTED BY TILLY LORCH,  
FRANKFORT-ON-THE-MAIN



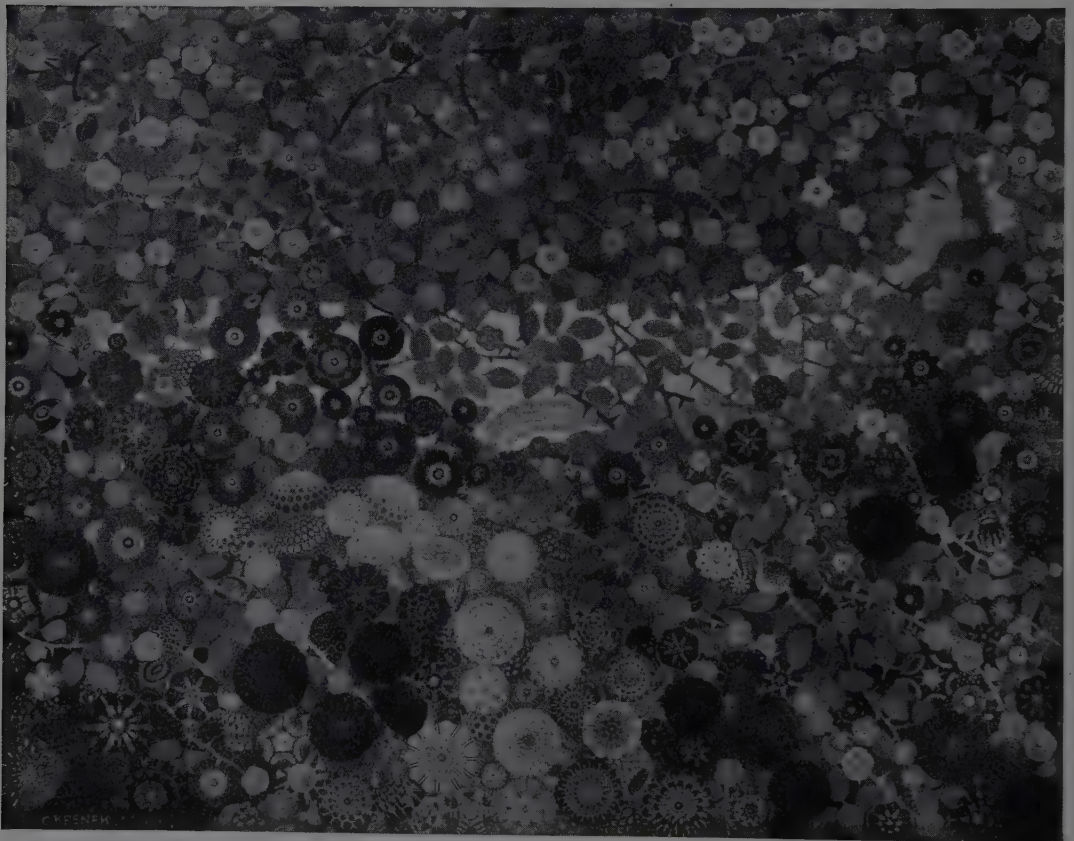
WALLPAPER DESIGNED BY ARCH. BRESSER AND  
EXECUTED BY ADOLPH BURCHARDT SOEHNE,  
BERLIN



MISCELLANEOUS—CONTINENTAL



EMBROIDERED TULLE D'OYLEYS FROM THE ZWEYBRÜCK SCHOOL, VIENNA, DESIGNED AND EXECUTED BY M. BARNERT AND ELEONORE BÖHLER, RESPECTIVELY



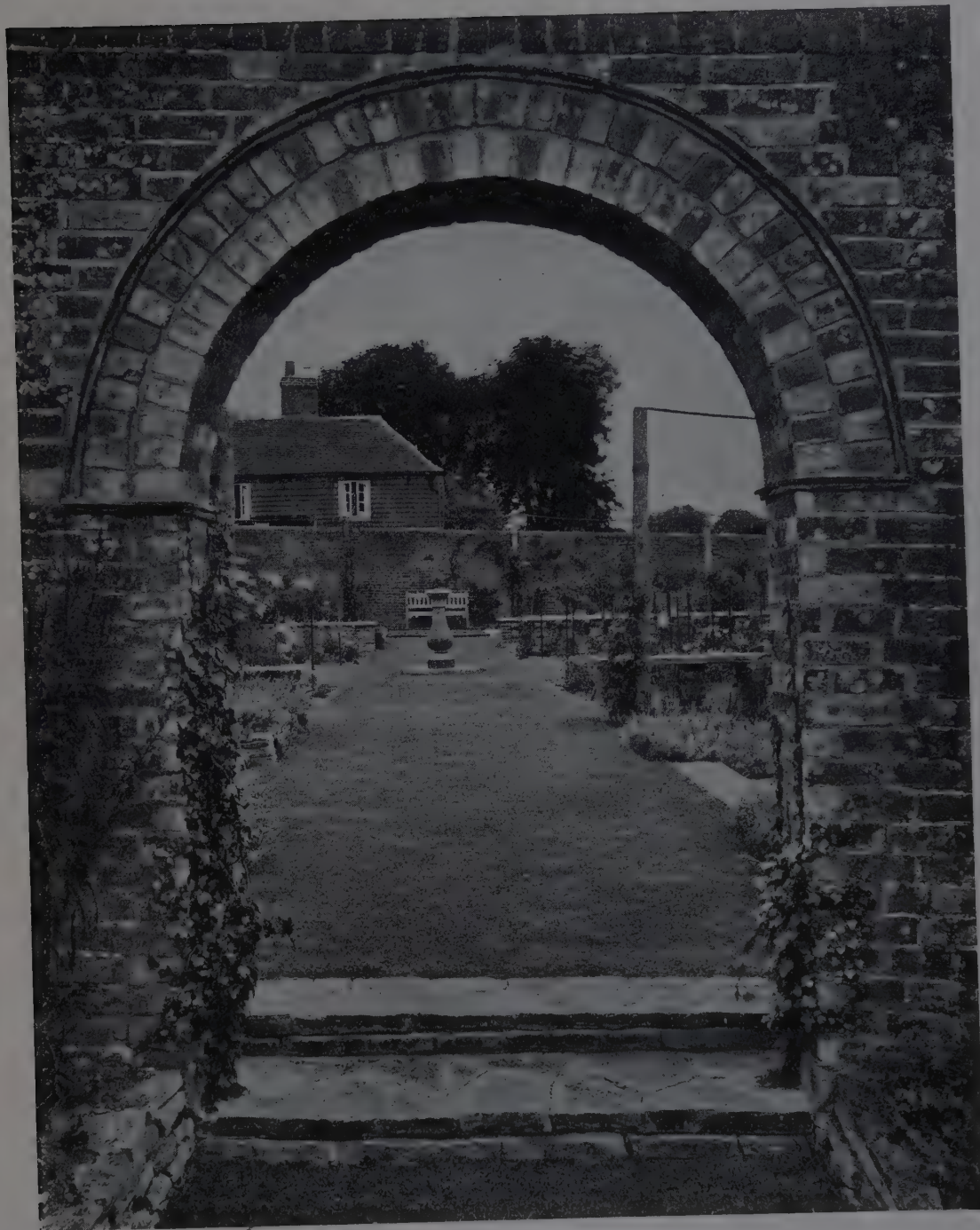
"THE SLEEPING BEAUTY" WALL DECORATION DESIGNED AND EXECUTED BY G. KRENEK, OESTERREICHISCHER WERKBUND, VIENNA.





DRAWING BY GEORGE SHERINGHAM. "A LONDON GARDEN." DESIGNED BY THE ARTIST





EAST COSHAM HOUSE, HANTS.—GARDEN AND ARCHWAY.  
DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT,  
5A, WESTMINSTER PALACE GARDENS, LONDON (*See page 172*)



GARDENS—BRITISH



EAST COSHAM HOUSE, HANTS. TWO VIEWS IN THE GARDEN DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT,  
5A, WESTMINSTER PALACE GARDENS, LONDON. (See page 171)



NO. 27, LAUNCESTON PLACE, LONDON, AND KINGSWOOD HOUSE, SUNNINGDALE, BERKS.—GARDENS DESIGNED BY PERCY S. CANE, 5A, WESTMINSTER PALACE GARDENS, LONDON



GARDENS—BRITISH



BIRD'S-EYE VIEW OF FORMAL GARDEN AND TERRACE OF AN OLD FARMHOUSE IN SUSSEX; AND AN OLD ENGLISH GARDEN, SHOWING GARDEN HOUSE AND STEPS, DESIGNED BY PULHAM AND SON, 71, NEWMAN STREET, LONDON





BROOM COTTAGE, SEAL CHART, AND ROEHAMPTON CLUB.—GARDENS DESIGNED BY R. WALLACE AND COMPANY LTD.,  
TUNBRIDGE WELLS

GARDENS—BRITISH



STONE STEPS AND GARDEN STEPS AT BROOM COTTAGE BY R. WALLACE AND COMPANY LTD., TUNBRIDGE WELLS





COUNTRY HOUSE NEAR WOKINGHAM, BERKS. THE GARDEN HOUSE AND SUNK GARDEN. ARCHITECT, S. PHILLIPS DALES, F.S.ARC., 63, HIGH HOLBORN, LONDON.—LILY POND, STEPS AND SUNK GARDEN EXECUTED BY PULHAM AND SON, 71, NEWMAN STREET, LONDON



STUKELEY HALL, HOLBEACH, LINCOLNSHIRE. W. E. NORMAN WEBSTER, ARCHITECT, SPALDING



GARDENS—BRITISH



THE MANOR HOUSE, GREAT RISSINGTON—THE PERGOLA, TWO VIEWS OF THE SUMMER HOUSE AND THE MIDDLE TERRACE WITH GARDEN ROOM. DESIGNED BY FALCONER, BAKER AND CAMPBELL, ARCHITECTS, AMBERLEY, GLOS.



THE MANOR HOUSE, GREAT RISSINGTON, GLOS.—THE SUMMER HOUSE FROM THE PERGOLA. ARCHITECTS, FALCONER, BAKER AND CAMPBELL, AMBERLEY, GLOS. AND 12, BUCKINGHAM STREET, ADELPHI, LONDON



GARDEN OF HOUSE IN BAVARIA. ARCHITECT, J. A. CAMPBELL, 12, BUCKINGHAM STREET, ADELPHI, LONDON



GARDENS—BRITISH



GARDEN AT NO. 13, PALMEIRA AVENUE, HOVE.—STEPS LEADING TO TENNIS COURT, AND STEPS AND POOL IN SUNK GARDEN. DESIGNED BY EVELYN FAWSETT LEWES, SUSSEX.  
*Site of garden was an ordinary rectangular town-building plot about one-fourth of an acre. Walls constructed of rough York walling stone. Fountain figure—boy pouring water from pitcher—in Portland stone*





A "MEDITATION GARDEN" DESIGNED AND EXECUTED BY WM. WOOD AND SON LTD., TAPLOW, BUCKS



GARDEN IN OXTON, BIRKENHEAD, DESIGNED BY LEONARD BARNISH, F.R.I.B.A.

GARDENS—BRITISH



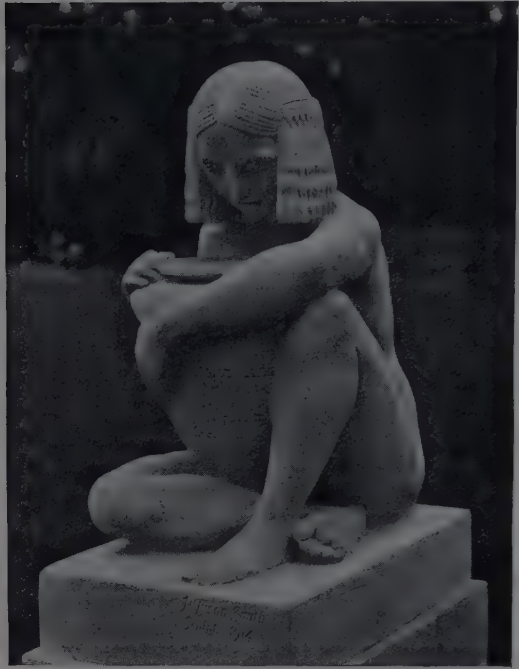
"MOOR CLOSE," BINFIELD. VIEWS OF THE GARDEN SHOWING WATER PARTERRE AND THE GREAT STAIRWAY LEADING TO HOUSE ON EAST SIDE.—DESIGNED BY OLIVER HILL, F.R.I.B.A., 23, GOLDEN SQUARE, LONDON



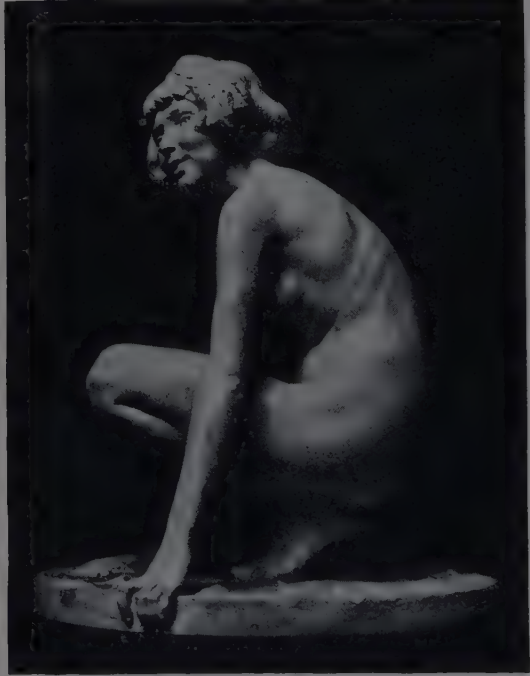
GARDEN FURNITURE—BRITISH



"CHILD ON SEAHORSE," GARDEN FIGURE IN LEAD  
DESIGNED AND EXECUTED BY THE HON. A. C. MAUDE,  
BRITISH INSTITUTE OF INDUSTRIAL ART, LONDON



GARDEN ORNAMENT IN BATH STONE DESIGNED AND  
EXECUTED BY H. TYSON SMITH, LIVERPOOL



"THE CIRCLE OF SPRING," DESIGN FOR GARDEN FIGURE BY CHRISTINE GREGORY, 6, AVENUE MANSIONS,  
CRICKLEWOOD, LONDON



# GARDEN FURNITURE—BRITISH



CISTERN IN LEAD DESIGNED BY F. E. OSBORNE, SHOTTERY, STRATFORD-ON-AVON



BIRD BATH CAST IN CEMENT DESIGNED BY BEATRICE CAMPBELL, DUBLIN. GARDEN FLOWER BOX IN LEAD—THE SEASONS—WINTER DESIGNED BY CHARLES A. PURBROOK, 2, STAMFORD BRIDGE STUDIOS, FULHAM, LONDON



COUNTRY HOUSE IN MARSBERG, GERMANY. THE ENTRANCE, THE GARDEN HOUSE AND STABLES WITH STEPS LEADING TO CHILDREN'S PLAYGROUND. ARCHITECT, PROF. HEINRICH STRAUMER, BERLIN



GARDENS—AMERICAN



COURTYARD DESIGNED BY JOHN IRWIN BRIGHT, PHILADELPHIA



ESTATE AT MONTECITO, CALIFORNIA. LANDSCAPE ARCHITECT, PAUL G. THIEME



GARDENS—AMERICAN AND CONTINENTAL



PERGOLA OF ORDINARY PIPING LAID ACROSS WITH CEDAR POLES DESIGNED BY JOHN IRWIN BRIGHT, ARCHITECT, PHILADELPHIA



GARDEN AT BLANKENESE, HAMBURG, DESIGNED BY SCHNACKENBERG AND SIEBOLD (SUCCRS.), HAMBURG

# GARDENS—JAPANESE



STONE BASIN IN MR. NAKAI'S GARDEN, NAGOYA



A STONE LANTERN OF AN UNUSUAL SHAPE IN  
VISCOUNT MATSUURA'S GARDEN IN TOKIO



STONE LANTERN AND HISTORIC GATEWAY IN VISCOUNT MATSUURA'S GARDEN IN TOKIO





ENTRANCE TO MR. MIYAZAKI'S HOUSE IN NAGOYA, JAPAN



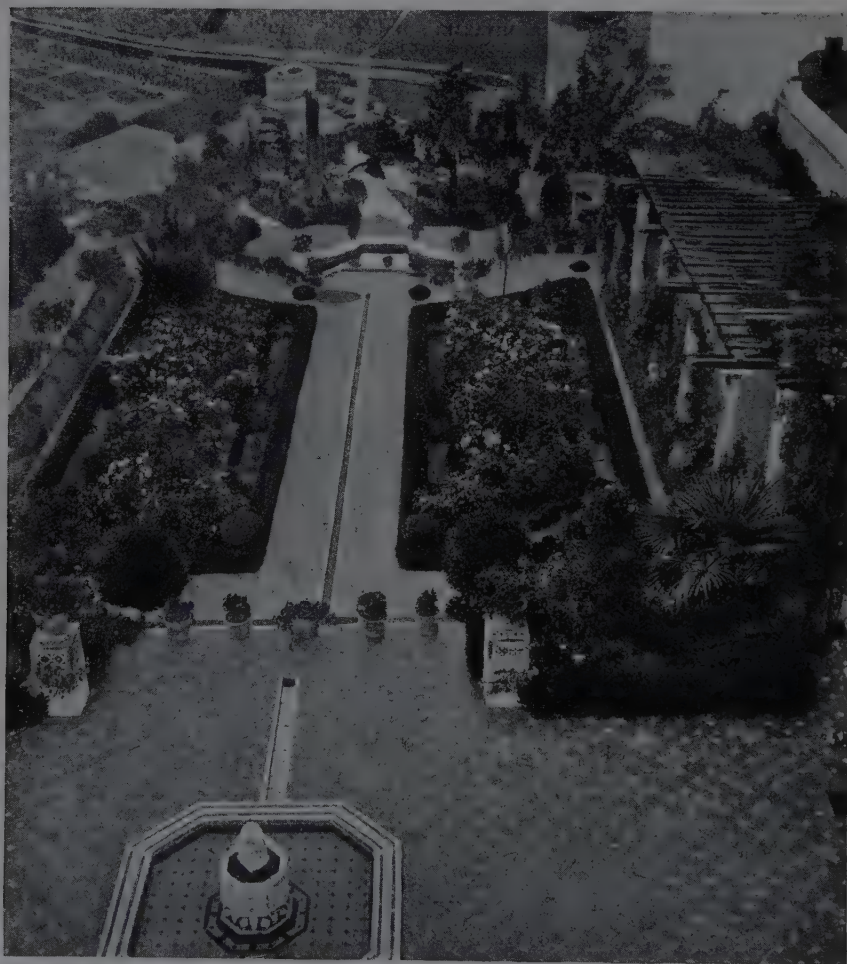
JAPANESE GARDEN IN THE KOISHIKAWA BOTANICAL GARDEN, TOKIO



GARDENS—CONTINENTAL



GARDEN AT BEZIERS, FRANCE. DESIGNED BY J. C. N. FORESTIER, NEUILLY-SUR-SEINE  
*(Benches of bricks and tiles)*



BIRD'S-EYE VIEW OF THE "HOUSE OF THE MOORISH KING" (DEL REY MORO) AT RONDA  
DESIGNED BY J. C. N. FORESTIER, NEUILLY-SUR-SEINE, FRANCE









